

October 1, 1949

Mr. Sheldon Keok
87 State Street
Brooklyn, New York

Dear Mr. Keok:

Mr. Goodrich telephoned to say that Wednesday at 4 P. M. would be satisfactory for him, after Mrs. Keok mentioned that Tuesday would not be agreeable for you.

Unless I hear to the contrary, I shall look forward to seeing you on Wednesday. Would you be good enough to pass word on to Mr. Baur, whom I could not reach as he was away last week and I am going away for the week end and will not return until Tuesday. I thank you.

Sincerely yours

EGHla

October 1, 1949

Art Secretary to
Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dear Madam:

Mr. Alfred Barr suggested that I communicate with you regarding this matter.

As you know, there has been considerable controversy about the Harnett attributions. I have just discovered the key picture in the rack category and a meeting of several authorities in the field, will be held in the gallery on Wednesday, October 5th at 4 P. M., for the purpose of finally deciding on the attributions.

In order to have all the material available for comparison it is imperative that we have "Old Scraps" from Mr. Rockefeller's collection. Will you please advise me whether this is feasible.

I shall be most grateful for your cooperation.

Sincerely yours

EGHla

SOCIETE ANONYME: MUSEUM OF MODERN ART: 1920

C.O.

KATHERINE S. DREIER

~~XXXXXXXXXXXX~~

~~XXXXXXXXXXXX~~

130 West River Street
Milford, Connecticut

October 4, 1949

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you so very much for letting me have the catalogue of the Retrospective Exhibition which you arranged for Dove in January 1947. This gave me the data which I needed. And Mr. Phillips has kindly let us have excerpts from the article which he wrote for the Magazine of Art in May 1947. This, I think, will give Dove a very fine presentation in our Catalogue.

Again thanking you for your cooperation, believe me,

Sincerely yours,

Katherine S. Dreier

Katherine S. Dreier
President

KSD/cn

200 BERKELEY STREET
BOSTON 16, MASSACHUSETTS

October 5, 1949.


Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you very much for your letter of the 29th,
about your exhibits.

Sometime when I am in New York, I will certainly
plan to come around and meet you and look them over.

Sincerely yours,


Merrill Griswold

MG/lm

Thomas D. Williams

Constance R. Williams



EARLY AMERICAN PAINTINGS
LITCHFIELD, CONNECTICUT
Telephone 624

Oct 7, 1949.

Dear Miss Halpert,

The enclosed beat-up looking card was attached to the M. Bradley Tavern sign when it hung in The Old Stone House in Guilford, Conn. Mrs William T. Foote who loaned it to the Museum was a descendant of Minor Bradley who operated the Tavern. Connie and I are going through Guilford on Monday to try to pick up a postal card on which there is a photograph of Minor Bradley's so that we can have a photostat made of it. We will send it on to you as soon as possible.

We both want to thank you for the purchases you have made from

Thomas D. Williams

Constance R. Williams



EARLY AMERICAN PAINTINGS
LITCHFIELD, CONNECTICUT
Telephone 624

We hope you have good luck with them. Lawrence and I overlooked the whil-gys etc that you bought when he was paying me off the other day. They come to \$41.00 which you can send at your convenience.

Some exciting things may be breaking soon. We will let you know pronto. Our best to you

Mr Allen and Lawrence.

Sincerely

Tom Williams

October 8, 1949

Hillside Hospital
75-59 263rd Street
Bellerose 6, New York

Gentlemen:

I am enclosing our check, together with your statement.

Would you be good enough to let me know when the three months period we contracted for is up.

In accordance with our contract our responsibility ends at that time, and I want to make sure that this is understood by all parties concerned.

Sincerely yours

HGH:la

October 8, 1949

Mr. Arthur Hornblow, Jr.,
Metro-Goldwyn-Mayer Studios
Culver City, California

Dear Mr. Hornblow:

On Monday we are planning to repack your painting for shipment to your home.

I am sure you will be pleased to learn that the Harnett "Letter Rack" is unquestionably by the artist, and is the so-called lost picture of which a negative and photograph were in the possession of his close friend and imitator John F. Peto.

The committee that studied the rack pictures last Wednesday comprised Lloyd Goodrich of the Whitney Museum; John Baur and Sheldon Keck of the Brooklyn Museum; and Mr. and Mrs. Gardener of the Metropolitan Museum. Mr. Alfred Barr of the Museum of Modern Art was in today, and all of us collectively and individually are very much in your debt for letting us study this excellent example which throws so much light on the artist's career.

For our information, the painting has been x-rayed as a record for the Harnett files. Mrs. Gardener has also found reference to this picture under the same number which appeared on the label in back of the painting in an American Art Association auction catalogue dated 1929. It might amuse you to learn that the picture was then sold at \$240. Harnett's career is a very curious one, since during the last years of his life his prices were fabulous, subsequently dropping to almost nothing, and after his rediscovery by this gallery in the 1930's and his one man exhibition in 1939, the prices began to zoom up again.

If at any time you and Mrs. Hornblow decide to part with the picture, I do hope that you will give me the first opportunity. Meanwhile, my deepest gratitude to you for your kind cooperation.

Sincerely yours

EGHla.

Kindly advise us if the picture is insured in transit.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

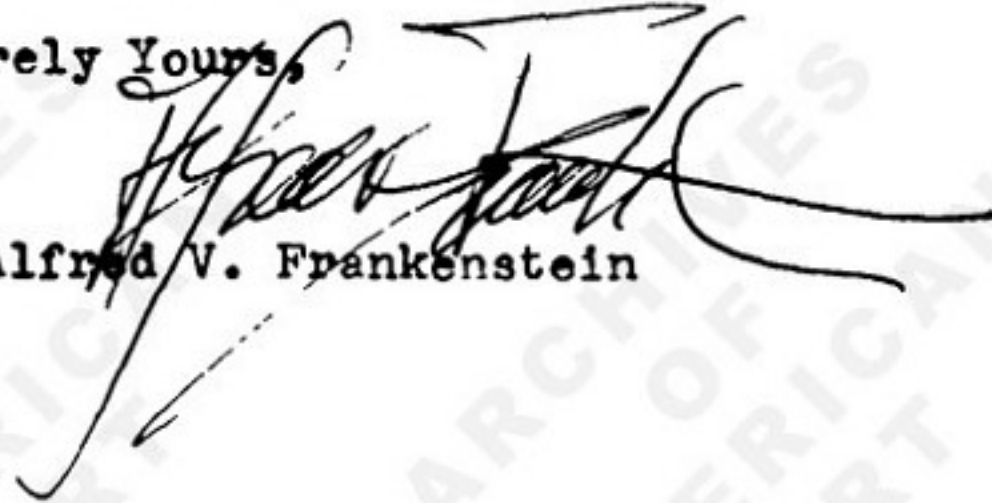
*cut on sheet
1880*

October 10, 1949

Dear Mrs. Halpert -

The Denver Art Museum has sent me a photograph of a Harnett it recently acquired by gift from a private collection in that city, and I have requested that they send a print of it to you. It is a typical pipe-and-jug picture of a kind we have often seen before, but it contains a few new iconographic elements, notably a roll of tobacco that seems to be wrapped in Japanese paper.

Sincerely Yours,


Alfred V. Frankenstein

October 10, 1949

Mr. Maxim K rolik
Newport
Rhode Island

Dear Mr. Karolik:

Please accept my belated thanks for letting us have the "Webb Genealogy" for our exhibition. It was very gracious of you and I must say that this painting contributed considerably to the success of the exhibition. I am extremely sorry that you missed the show but if and when you come in I shall be glad to show you some of the paintings which we still have in our possession, as well as some of my more recent acquisitions.

In any event, it is always a great pleasure to see you and I do hope you will come in very soon.

Sincerely yours

EGHla

October 10, 1949

Mr. Sylvan Lang
Lang, Byrd, Cross and Ladon
Transit Tower
San Antonio 5, Texas

Dear Mr. Lang:

It was nice to hear from you and I look forward to your visit in November.

Unfortunately I was out when Mr. Berkowitz called and I am sure we can make some arrangement with Frost Bros. in the near future. When Mr. Gilbert Lang plans to come to New York I would suggest that he drop me a note so that we can make a definite appointment to discuss the matter. From my point of view the department store arrangement is an ideal one for the South where the public is so completely adjusted to the idea of buying everything on home-ground rather than travelling to New York, as people in other parts of the country are apt to do.

My very best regards to you and Mrs. Lang.

Sincerely yours

EGH:la

COPY

S.M.2075

Stedelijk Museum
Paulus Potterstraat 13
Amsterdam-Z.

Amsterdam, October 10, 1949

Mrs. Halpert
Downtown Galleries
32, East 51 Street
New York, N.Y.

Dear Mrs. Halpert,

This spring, when visiting the United States, I was strongly impressed by the development of art in your country. A great number of Dutch paintings are in the possession of American art-collectors, but I have never seen an American painting in the Netherlands and there has even never been an exhibition of American art in Holland. I have, however, visited some American exhibitions in Paris and Venice, but these have failed to give me an impression of the development of American painting.

I was pleasantly struck by the discovery of the variety of ways by which your artists have expressed themselves and I even thought to discover some common features.

Very soon I was convinced that American art ought to be brought to Europe and especially to the Netherlands and I am certain that an exhibition of modern American art will show that this art can easily be a match for the painting of any European country (except perhaps Picasso and Matisse).

With these considerations I should like to ask your cooperation for the organisation of an exhibition of American art in Amsterdam by lending us the works of art, mentioned on next page.

I hope I may rely on your highly appreciated collaboration in connection with this show, especially where our Museum has parted with its most beautiful van Goghs for the exhibitions in your country.

Yours sincerely,

(signed)

Sandberg

Director of the Municipal Museum.

I still remember the wonderful hours spent in your gallery.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

S.M.2075

Stedelijk Museum
Paulus Potterstraat 13
Amsterdam-2.

Amsterdam, October 10, 1949

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Downtown Galleries
32, East 51 Street
New York, N.Y.

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I still remember the wonderful hours spent in your gallery

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

October 11, 1949

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You are always a friend in need when it comes to organizing these fall shows of ours, so once more, many thanks to you and to Mr. Alan for that authoritative group that has come to our galleries from 32 East 51st Street.

That was a good idea to suggest O'Connor's asking the Art Institute of Chicago to pinch hit for us in the case of Ben Shahn. Perhaps you would like to know that I have made my bow of thanks to them, and here is a copy of my letter.

As in other years, you will be receiving copies of the catalogue for Painting in the United States, 1949, and any pertinent news stories about your artists or our show.

May we meet again and not always in the Gallery, but somewhere that we can sit down, have a drink, and talk things over.

Cordially,


Director

SG D
Enc. copy let. to
Mr. Rich

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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LC = Deferred Cable
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SA981

1940 OCT 11 AM 1 04

S•LLH720 NL PD 6 EXTRA=STLOUIS MO 10=

CHARLES ALAN, DOWNTOWN GALLERY=:

32 EAS 51 ST NYK=

PLEASE SEND ME AT ONCE BY AIR MAIL 8 BY 10 INCH GLOSSY
PRINT OF QUOTE DISPARITY OF CIRCUMSTANCE, UNQUOTE PAUL
BURLIN'S PAINTING IN CARNEGIE SHOW. IT IS FOR NEWSPAPER
REPRODUCTION FRIDAY=

HOWARD DERRICKSON ART REPORTER POST DISPATCH

ST LOUIS 1 MO=

8 10 DISPARITY BURLIN'S 1=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE WADSWORTH ATHENEUM, HARTFORD 3, CONNECTICUT

Dear Mrs Halpert:

Would you drop me a
line and let me know whether in
the Sheeler in Chicago "The Artist looks
at Nature" the picture on the Easel
is a known work of Sheeler and if
so where the painting is. We are borrowing
the picture for an ex. hibition.

I hope to see you soon, but am frantic
getting an exhibit. on organized. Regards ecumintem

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SAVE THE EASY WAY
BUY U.S. BONDS &
PAYROLL SAVINGS



THIS SIDE OF CARD IS FOR ADDRESS

Mrs Edith Gugor Halpert
The Downtown Gallery
32 East 51st Street
New York City
N.Y.

ARTHUR HORNBLow, JR.
METRO-GOLDWYN-MAYER STUDIOS.
CULVER CITY,
CALIFORNIA.

October 13, 1949.

Dear Mrs. Halpert:

Thanks for your interesting letter of the 8th. We are glad to learn that the picture is on its way back and, also, we are especially pleased at the good report you have to turn in concerning it.

You may be certain that if and when Mrs. Hornblow wishes to dispose of it she will turn to you before anyone else in that connection.

I will let you know when the picture has arrived. In the meantime, I might advise you that it is insured by us in transit.

Since the picture has now been expertized, I would appreciate some sort of certificate from you giving me what you regard as its proper insurable value.

Many thanks.

Sincerely,



Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.



*Ninety nine Lake Shore Road
Grosse Pointe Farms, Michigan*

October 15, 1949

Dear Mrs. Harner:

Thank you so much for your kind invitation to meet the Bee Shakers on Monday evening, October 24th, at your residence. I am sorry to say that I cannot be in New York at that time, otherwise I should be delighted to accept. I greatly appreciate your thinking of me.

I hope to be in New York again

Someday before Christmas and will
stop in to see you then.

Truest kindest regards.

Sincerely yours.

John Newberry

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Kenman Avenue, Evanston, Illinois • University 4-0767

October 17, 1949.

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, New York.

Dear Mr. Alan;

Thank you for your letter of October 17. The paintings you requested were shipped on the 24th and you should have them shortly.

We're sorry not to have been able to dispose of them. The Tam almost sold several times, in fact if there had been any cash around, I would have bought it myself.

If and when we have a client who wants something by a Downtown artist we will let you know immediately.

Hope you are having a most successful season. My best regards to you and Edith.

Sincerely,

Sally H. Fairweather
Sally H. Fairweather

October 18, 1949

Mr. Archibald C. Edwards
611 Terminal Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards

Of the three artists you mention, John Marin is the only one whom we represent, and whose work we have available both in the oil and watercolor medium, representing a wide cross section of his work dating from 1914 to the present day.

The prices vary widely -- ranging anywhere from \$5000, and occasionally higher, to \$500. I might say that the majority of the paintings are in the \$3000 to \$2000 range.

If you are interested, we can send you some photographs, but since his color is so vital an element in his work, black and whites are not very satisfactory. If by any chance you can find in the Museum library a catalogue of Marin's exhibition at the Boston Institute of Contemporary Art two years ago, and will list the pictures that interest you particularly, I shall be glad to quote specific prices on those, as we have a number of the paintings reproduced in the catalogue in our possession at the present time.

Sincerely yours

EGH:la

Mr. Frankenstein continued

October 19, 1949

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you for your letter.

I have recently completed a more inclusive record of all the pictures, but unfortunately cannot devote very much time to the Harnett situation as the contemporary activities are so time-consuming, and so much more important actually for the "living" artists.

As you have probably heard from Mr. Keck, I located the missing painting of the "Letter Rack" and was able to cover and send you photographs of the entire picture, as well as a section. I feel very strongly that finding this picture will change many of the theories, and in my occasional spare moments, am working on a new theory which I think will interest you. However, since I firmly believe that no statement be made until the facts are absolute, rather than speculative, I prefer to wait until I complete the investigation. Are you planning a trip East in the near future? If so, possibly we can arrange to get together to discuss these and various other ideas. Meanwhile, I think many of the attributions should be cited as both Harnett or Peto, in reference to the questionable pictures that do not have an actual clear, unmistakable Peto signature.

I also want to take this occasion to ask you to refrain from further publishing the false statement that a picture was floated as a Harnett in New York. This was taken up at the meeting very completely and everyone agreed that your statement to that effect was entirely false. The painting was shown to no one but the Gardners and you and in both instances I stated that it was not by Harnett. It was neither exhibited or offered for sale to anyone at any time, nor did Mr. David sell it to me as a Harnett. The Gardners were right here and I have their statement to that effect.

Mr. Frankenstein continued

1011 01 000000

Aside from that you must recall what occurred at the meeting in relation to this painting, as well as I do. Please bear this in mind.

When you are in New York I can show you a color slide of the "Letter Rack" which I had made for my records, as the color is quite different from what one would expect from the black and white photograph. Incidentally the label on the back is that of the auction catalogue, and the number compares with the record that the Gärinners have.

Sincerely yours

BGHla

From to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 19, 1949

Mr. Homer St. Gaudens, Director
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

It is always a pleasure to receive a letter from you, but the last one was also intriguing. I cannot wait for the clandestine meeting you suggest in your last paragraph. Let me know when you come to town.

Sincerely yours

EGHla


COWLES MAGAZINES, INC. 511 FIFTH AVENUE, NEW YORK 17, N. Y. MURRAY HILL 2-8730 7 PLACE VENDÔME, PARIS

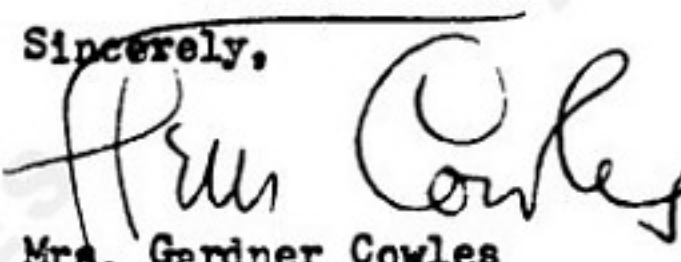
OFFICE OF THE EDITOR

October 19, 1949.

Dear Sirs:

Thank you for your subscription to FLAIR. I am delighted to know that you will be a regular reader. I'll be glad to have your comments.

Sincerely,


Mrs. Gardner Cowles

The Downtown Gallery, Inc.
32 East 51st Street
New York City, New York.

October 19, 1949

Mr. Philip Goodwin
32 East 57 Street
New York, N. Y.

Dear Mr. Goodwin:

Thank you for your letter.

I am so sorry that you cannot come, but may I suggest that you drop in after the theatre with your friend, if you care to do so, as a number of guests are doing.

A few days ago I attended an informal meeting of the Board of Trustees (so called) of the Danbury, Connecticut, Historical Society. The members are all extremists in naivete and have no knowledge whatsoever of museum functioning, nor good reasons for its existence. However, this organization has recently received about \$130,000 as a grant toward the building and the maintenance of a small museum, and asked several of us more experienced people in the locality (my home is in Newtown, Connecticut) to make some suggestions. My recommendation was to the effect that you -- if you are interested -- be invited to do the building planning, and that a small committee of museum people make specific suggestions for the establishing of such an institution, and the methods for running it.

Will you be good enough to let me know whether you have the time and the inclination to consider this at all. I have a rough ground plan, and a brief outline of the present ideas in reference to the character of the museum as such in that locality. If you care to talk to me about this, I shall be delighted. As I get on in years I become more and more civic minded.

Meanwhile, I hope to see you next Monday.

Sincerely yours

EGHla

October 19, 1949

Mr. David Gwinn, President
Pennbrook Milk Company
500 South 27th Street
Philadelphia 46, Pennsylvania

Dear Mr. Gwinn:

Thank you for sending me the Pure-Pack News.
Your museum must be fascinating.

When you are next in New York why don't you drop in. I have a very interesting piece of folk art referring to the milk business which I think you will enjoy seeing. When I get a chance I shall look through my records to ascertain whether we have every photographed this sculpture and if you are too busy I can possibly send it to you. Let me know.

Sincerely yours

ESH1a

October 19, 1949

Mr. L. H. Haase
418 Runnymede Avenue
Evansville, Indiana

Dear Mr. Haase:

Not being a high pressure saleswoman, nor wishing to appear as such, I hesitated to write you. But, on the other hand, feeling so warmly disposed toward you and Mrs. Haase I am doing so just the same.

I would like to suggest sending the two Marins to you to study at home in your own environment, where they take on a very different appearance as compared to the gallery. Both pictures are such superb examples of their type, to put it commercially, and such excellent "buys" that I hate seeing you postpone your decision too long. You may have the pictures for a week or two so that you may study them closely and decide whether either one or both mean enough to you to retain permanently. If not, you may return them without any obligation on your part other than the shipping expense involved. Please let me know whether you would like to have them sent.

I cannot tell you how much I enjoyed meeting you. In a place of this type we come in contact with thousands of people literally, and it is a special joy to find that there are real folks with real sensibilities. I hope you come to New York frequently, and will drop in.

Meanwhile, do let me hear from you. My very best regards to you and Mrs. Haase.

Sincerely yours

BGH1

HATCH'S
ANTIQUE SHOP
HARTLAND VERMONT

Oct. 19, 1949.

Dear Miss Halpert—

Years ago you bought a
peacock weathervane of us. I think
it was made of copper throughout,
and I believe it was painted yellow.
I hear you still have this item
and wonder what would be your
best ^{price} offer on it to a dealer. Is it in the
same condition as purchased?

Please answer at once, if con-
venient. Do you have the letter?
Also there was a rod that was with
it but don't remember or you had that.

Looking forward to hearing from
you soon, I am

Sincerely yours,

Morris E. Hatch.

P.S. May be there

are other items you are

looking for now—if you will

list your wants would be pleased to
tell you of anything I know of.

THE SMITHY
55 PIONEER ST.
COOPERSTOWN, N. Y.

My dear Mrs. Halpert:

We have just bought a mourning picture done in needlework which is most interesting and the type of thing you like. It is 17 x 19 and done on pale beige back ground. A woman on either side of a tomb and the tomb surmounted with a graceful urn with the lettering- "He Rests in Blessed Hope". Below on the face of the tomb enclosed in a wreath of very dainty leaves is the following- "Sacred to the mem.y of Sam.l Coolidge Esq.r obit Feb.y 28th 1790, Ae. 39-I know that my Redeemer liveth-Oh Death where's thy sting? Oh Grave where's thy Victory?- executed by his Daughter, E B C." There is an arch over all and the floor is done in black and beige checker board. The faces and arms of the women are done in water color, and all backed or rather worked on satin and with the exception of a few small splits in the satin, it is in exceptional condition, and is priced 70.00. We will be glad to send it down on approval

Very truly yours

October 19, 1949

Maya Jackson

October 19, 1949

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 Twenty-first Street N.W.
Washington, D. C.

Dear Mr. Phillips:

Are you planning to be in town during the three weeks beginning October 24th, or preferably earlier?

On the 26th we are opening an exhibition of paintings by Ben Shahn which he produced since the retrospective exhibition at the Museum of Modern Art. It is difficult to describe how Shahn has developed during this period as there are so many extraordinary variations and ideas incorporated in this new group.

Whether or not you are interested in adding another Shahn to your collection, I am sure that you will be very much impressed with the fifteen paintings to be shown. If you would like to have a private preview I shall be glad to show them to you at your convenience any time before the opening as all the pictures are now in our possession.

It will be so nice to see you and Mrs. Phillips again.

Sincerely yours

DGH:la

October 19, 1949

Mr. D. S. Defenbacher, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Danny:

Being in a playful mood I thought I would call your attention to the fact that the Walker Art Center Bulletin lists a minimum of so-called Fine Art activities and a maximum of applied art activities.

And, so, when are you coming to town? We are having a small gay party for Ben Shahn in my apartment on Monday evening October 24th from eight to eleven. How about you and Louise hopping a plane and coming in for the occasion. His one-man exhibition of new paintings opens the next day.

My best regards to you both.

Sincerely yours

EGHla

DANBURY SCOTT FANTON MUSEUM AND
HISTORICAL SOCIETY, INC.

43 MAIN STREET
DANBURY : CONN.

October 20, 1949

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York City

My dear Mrs. Halpert:

Our Danbury Museum Association is very appreciative of your visit with us on Saturday, October 8th. Your guidance and enthusiasm was just the treatment that all of us needed; it presents an entirely new picture for our museum possibilities.

Our Board of Trustees met on Thursday, October 13, at its regular meeting, and the board directed me to address a brief communication to you thanking you for making the special trip to Danbury for our meeting. I just can't tell you all the splendid comments made as a result of your visit with Messrs. Brown and Schnakenberg. Unquestionably, we will want to call on you good folks again for more advice and guidance.

During the discussion that evening, I believe you told of your acquaintance with Mr. Goodwin, presumably an architect formerly from Hartford, a gentleman who might help us in an advisory capacity concerning the over-all architectural design and planning of our museum development. You offered to talk with or contact Mr. Goodwin briefly about this matter as opportunity permitted. Our board is anxious to meet this gentleman sometime soon and presumably that meeting place should be in Danbury. We would be very grateful to you if you will pass this information on to Mr. Goodwin or to provide our board with an address so that a communication can be sent to him. Apparently our board is enthused to the point where we want to take steps in the right direction. I am sure we can depend upon your assistance in this matter. Thanks again for your wonderful cooperation.

Very cordially yours,

Robert D. Messer

A V: cm

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800.

Historical
Society

80'

45'

30'

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY

• FORT WORTH, TEXAS

October 20, 1949

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

We were delighted to learn, through Mr. Alan, that you plan to be in Ft. Worth during the winter.

It will be the greatest pleasure to have you here, we are counting on having you as our guest for several days. Will you let us know well in advance of your visit so we may plan for you to meet all of those who might interest you?

Of course we think instantly of the best way to show you the work being produced by our own artists. I think you will be agreeably surprised at its vitality. The exhibition of Ft. Worth artists' work will be in March. Is there a chance that your visit might coincide with it?

If there is anything I can do for you in the meantime - either as representative of the Art Association or personally - please call on me.

Cordially,

Sallie M. Gillespie
Sallie M. Gillespie

Erith Halpert
& Jean Madam.

10/20/79

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We offer one of the nice old
Center Co. Pa. Certificates, shows Bride &
Groom, table in between them, in colors
dated 1844 in good con. nice item -
price \$55.00

There is one ill. in House & Gardens, 1941
page 29. #5

We have a coll. of over 300 of these Certificates -
this is a duplicate we got in.

Hope this will reach you, we forgot your
address. a friend told me, he met you
at Cooperburg N.Y. this past summer, Mr.
William Keiber of Morriston Pa. Respect.
C. M. Hefner

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

Oct. 21, 1949

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

✓
Mr. Keck did write me that you had found the Harnett "Letter Rack", and I am very much pleased to know that it has not been lost for good. I assume that this is the picture referred to in the interview which you gave to the Los Angeles Times on June 19, and that it turned up down there. I am looking forward with great interest to receiving the photographs of this painting, and should like to thank you for them. I should also like to know if you purchased the picture or if it is still the property of its Los Angeles owner. I am going to Los Angeles in about a month, and if the picture should be back there at that time, I should like very much to see it.

I am hoping to get to work on my book in earnest this winter, and if this goes at all well, I shall probably take a trip east in the spring to clear up the loose ends. If, in the meantime, you complete the investigation on which you are now engaged, I should be delighted to discuss it with you by mail. If not, this discussion can wait until I come to New York. Meanwhile I should like to know if any other "new" Harnetts or Petos have come your way. Mr. Keck spoke of several Petos you had on hand for your meeting of October 5 which he had not previously seen, and it is quite possible that I have not seen them, either.

You will recall that there were four paintings involved in the Harnett-Peto problem which have never been submitted to Mr. Keck for x-ray or for examination with reference to possible Peto signatures. These are "The Writer's Table", which I last saw above the mantel in your living room; "For Sunday Dinner", the little mug-and-pipe picture which belongs to Julian Levy, and the very small picture on wood which belongs to Morris Kantor. I do not wish to disturb Mr. Kantor or Mr. Levy again about this matter, but perhaps you could induce at least Mr. Levy to include his picture with your two and send all three to Mr. Keck. This is a loose end which really should not be left dangling.

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

-2-

Your views in all these matters will be given every possible consideration both in my book and in anything I may publish relating to spurious Harnetts before the book comes out. In all cases I shall present my reasons for regarding the pictures as spurious; if you can adduce reasons for regarding them as genuine, I shall be glad to give them as much currency as my own. You will recall that I sent you a carbon copy of my Art Bulletin article and requested your criticism of it for publication; but aside from a few remarks that revealed misapprehension of certain facts, you did not take advantage of this opportunity. At all events, the question of ascription in this case does not stand or fall by the presence or absence of Peto's signature. This is a point on which I must continue to insist.

I regret to say I do not know what you mean when you request me to refrain from publishing the statement that the little Peto I brought from Island Heights "was floated as a Harnett in New York". I have never made any such assertion. I have alluded to this episode twice in print. In the Art Bulletin article it is referred to in the following paragraph:

"When I left Island Heights in July of 1947 I took with me a little Peto on academy board, strikingly like No. 16 in the list above. This was floated into the market in Philadelphia. At the time, it bore no signature or identifying mark of any kind except a small check-mark which I placed on its back myself. It turned up in New York in December of the same year. On its back, in addition to the check-mark, was a rubbed, old-looking inscription in pencil: 'Painting by Harnett/ Property of Mrs. A. Lovell (?)/ Chestnut Hill, Pa.' No owner was mentioned at the time this picture went into the market and nothing was said about Chestnut Hill."

In an article published in this newspaper on April 22, the incident was covered in the following lines:

"One must record, however, the fact that a small Peto, one which I found with about 20 others in a paper sack in the basement of Island Heights, was floated into the art market in Philadelphia in August, 1947 and turned up in New York in December of that year bearing on its back a rubbed, old-looking inscription in pencil declaring it to be a work of Harnett. At the time the picture went into the market,

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DARFIELD 1-1112

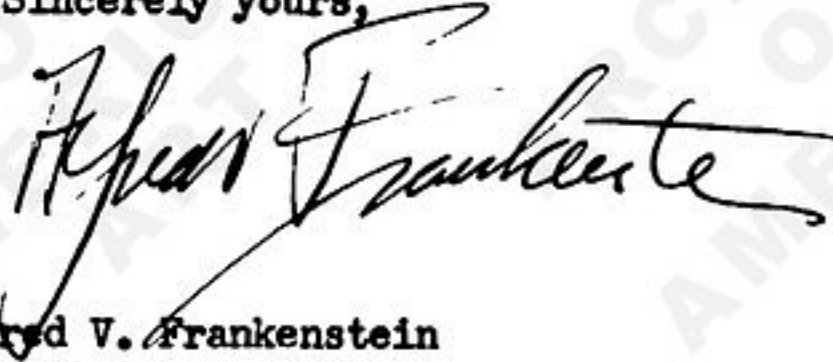
-3-

it bore no signature, inscription or identifying mark of any kind except a small checkmark which I myself placed on its back in the presence of witnesses on the day before the sale was made."

In neither of these paragraphs is there any statement or implication that the picture has ever been shown or offered for sale as a Harnett in New York or anywhere else, nor is there any statement or implication that it turned up in the hands of a dealer.

With kindest regards,

Sincerely yours,



Alfred V. Frankenstein
Art Critic

I should like to add, as a footnote to the first paragraph on Page 2 of this letter, that although Peto's signature has not been found on the Smith College picture, Mr. Goodrich was sufficiently impressed with the evidence for giving this work to Peto that he wrote a special article of his own about it, and, as you know, Smith College has announced its acceptance of the reattribution. This confirms my view that while Peto's signature is a thing of great importance when found in conjunction with the appropriate stylistic, iconographic, chirographic and circumstantial factors, its absence does not militate against ascribing a picture to him when the other factors are present.

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Oct. 21 - 49

Dear Mrs. Halpert:

Damnition bow-wow!

I wish we could come to your party next Monday, but Walter is out in Japan and I have promised to go that night to hear "the Little Orchestra". However, I will be staying at the Ritz and shall rush over and pay the gallery a visit that morning.

Looking forward to seeing you — and thank you for asking us.

— Elizabeth Taysche

UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
DEPARTMENT OF ART

October 21, 1949

Miss Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

Your exhibition of prints made a good looking collection and I thought surely the Committee on Cultural Activities would purchase something from it. They were interested in the Kuniyoshi, "Railroad Tracks", but finally decided not to get it. In fact, they selected European artists instead of Americans to purchase this time. Since I feel that it should be our policy to collect Americans also, I believe I will send some of the Committee to your gallery when next anyone of them happens to be in New York. Perhaps they might see something that they would like better than the selection I made. I will send a note to you whenever a member of the Committee would be likely to visit your gallery.

Thank you so much for letting me have this group of prints. I am returning them with regret that none were purchased.

Sincerely yours,

Harriet Baily
Harriet Baily,
Head
Department of Art

22 October 1949

Mrs. Priscilla M. Endicott
Betherry Lane
Greenwich
Connecticut

Dear Mrs. Endicott:

The CALLA LILIES has been waxed. The glass has been removed and the frame has been resilvered. All is ready for you. Would you prefer to stop at the gallery for the painting one day when you are in town, or would you prefer that we ship it to you?

I thought that possibly you would be coming in anyway to see Ben Shahn's one-man exhibition, which opens next week.

With kindest regards, I remain

Sincerely yours,

Charles Alan
Associate Director

HENRY SCHNAKENBERG

Taunton District,
Newtown, Conn.
Oct. 24, 1949.

Dear Edith:-

If you're coming up over next week-end (and I hope you are) please wander over in my direction Saturday afternoon, the 29th. Around five and bring anyone who happens to be up with you. Betty Parsons and Stamos are to be with me over Sunday and a few others will drop in.

Till soon



ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

October 27, 1949

Dear Edith;

By the nature of things, I assume that you have already disposed of the "Van-Eating-Watermelon" picture. If not, we seem to be in the running again. As you probably know, Stephen Clark saw the show, was not particularly keen about that picture (which, of those that I have seen, seems to me most interesting), but is happy to let us go ahead with it. I've talked with a couple of others on the 'phone who will approve at the eighteen hundred dollar figure you gave me.

If the picture has been sold, I feel sufficiently confident that Ben will be doing many more of equal stature so that I am not too heartbroken. He is an interesting painter. His work will add some day a different twist to our collection and I look forward to keeping in touch with what he does. If this can be any encouragement to a producing artist, let him make the most of it. In this case, he can be like a mill owner with a backlog of unfilled orders, or, bringing it closer to home, the Addison Gallery Artist Not In Residence Plan of acquiring new works of art.

I'd be grateful for a word as to whether we take this picture or wait. Thanks for your patience.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Helpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

San Francisco Chronicle


October 27, 1949

Dear Mrs. Halpert -

The photographs of the Harnett "Card Rack" have just arrived, and I should like to thank you for them. They bring out many details which cannot be seen in the prints from Peto's old negative.

I have been meaning for some time to ask if you would like to receive clippings of my reviews of exhibitions by the contemporary artists whom you represent. Or do you get them anyway? I recently wrote a piece on Stuart Davis that might be of some interest for your files.

Sincerely Yours,


Alfred V. Frankenstein

October 27, 1949

Miss Sallie M. Gillespie
Fort Worth Art Association
Public Library
Fort Worth, Texas

Dear Miss Gillespie:

Many thanks for your very kind letter. I shall certainly let you know when I am planning my Texas trip, which I am certain will be a very exciting experience for me.

I look forward to seeing you, and intend to take full advantage of your very kind offer.

Sincerely yours

EGH1a

October 28, 1949

Mr. Pierre Jaspur
Belgian Economic Mission
1780 Massachusetts Avenue N. W.
Washington 6, D. C.

Dear Mr. Jaspur:

At the suggestion of Mr. Goris of the Belgium Government Information Center, New York, I am enclosing the correspondence we have had with the Galerie Georges Giroux of Bruxelles. Mr. Goris advised me that he talked with you on the telephone several days ago and explained the matter to you.

The painting in question was shipped to Belgium by Mr. Goris with an exhibition he arranged of a number of paintings. Therefore we have none of the information required by the E.C.A. We are not importers or exporters and would therefore have no papers in connection with the shipment of this painting. All the paintings we sent out at that time have been returned with the exception of "Fish" by Karl Zerbe.

As this matter has been held in abeyance for some time, we are eager to get it settled and should greatly appreciate your cooperation.

May I hear from you shortly.

Sincerely yours

Secretary to the Director

October 28, 1949

Mr. Albert W. Meserve
Danbury Scott Fenton Museum and
Historical Society, Inc.,
43 Main Street
Danbury, Connecticut

Dear Mr. Meserve:

I have already discussed the matter with Mr. Phillip Goodwin, who, as you may know, designed the Museum of Modern Art at 11 West 53 Street, and who is one of the most important architects in America, as well as a civic minded person.

Because of the latter, he was very much interested in your problem, and as a matter of fact, had made an appointment with me for Wednesday, October 26th, to get some idea of the project as a whole. I thought I would give him a brief outline of the little I know, and from there on he could communicate with you directly to discuss the matter fully.

I shall also be very glad to talk to several museum directors, particularly those functioning in smaller communities where the needs are quite different from those in the Metropolitan centers.

Of course it would be most helpful if I could get some specific data as to what your ideas are, that is, whether you want to become a vital part of the community reaching all factions of it, as well as the summer residents within a radius of say twenty miles, or whether your committee prefers to serve a specialized public. If I were better informed about your intentions it would make it much easier for me to discuss the idea with these museum directors as they call on us from various parts of the country. In this way, I could get a great many opinions which I can pass on to you and you could in turn form a small committee to consult with a committee of museum officials some time in the near future to thrash out the ideas from your own angle.

Mr. Meserer continued

Just as soon as I get Mr. Goodwin's reaction I shall write you. Meanwhile, if you want to communicate with him directly, his address is 32 East 57 Street.

If and when you get to New York City, I do hope you will come in so that we might have a chat.

Meanwhile, my very best regards.

Sincerely yours

EGHla

THE HALLMARK ART AWARD

Sponsored by Hall Brothers, Inc., The Makers of Hallmark Cards

Wildenstein & Company, Inc.

19 East 64th Street - New York 21, N. Y.

Trafalgar 9-0500

Vladimir Visson
DIRECTOR

October 28, 1946

Mr. Mitchell Siporin
c/o Downtown Gallery
22 East 51st Street
New York, New York

Dear Mr. Siporin:

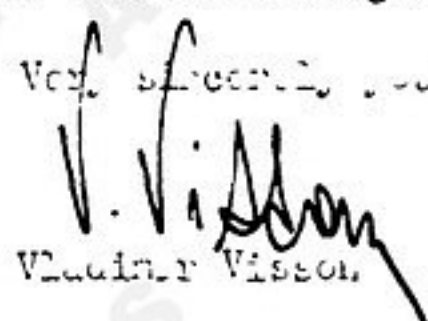
We are very happy to inform you that your painting was selected by the Jury of Jurors of the Hallmark Art Award as one of the 50 paintings which will be exhibited at the Wildenstein Gallery from December 7th to January 1st. Thus you qualify for one of the prizes which will be awarded by the Jury of Jurors at their meeting in New York on December 1st.

In this connection, if you please notify us where you can be reached on that date, so that we can communicate with you in case you are one of the prize winners.

In order to prepare the catalogue and for publicity purposes, we should like you to send us, at your earliest convenience, a brief description of your painting as well as a photograph of yourself.

On behalf of the Hallmark Art Award, I wish to extend to you our heartiest congratulations.

Very sincerely yours,


Vladimir Visson

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October 28, 1949

Danbury

Dear Henry:

Much as I would love to be with you and your guest, I find that my place is much too cold for a week end stay, and I am not coming out until Sunday fore noon.

I have a lot to tell you about the Danbury deal. Goodwin was in Wednesday and we discussed the matter in great detail. He is sufficiently interested to take the trip up to Danbury. Would you care to meet him and take him over, or do you think it is necessary for me to accompany him. I have written to Mr. Meserer in reply to his letter which I received several days ago, suggesting that he communicate directly with Goodwin. However, I shall be glad to follow your suggestion in the matter.

Meanwhile, my best regards.

Sincerely yours

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 29, 1949

Mr. Walter Farmer
FOLBY'S
Houston, Texas

Dear Mr. Farmer:

Naturally I have been very eager to hear anything possible about the art exhibition at FOLBY'S. We have had some clippings sent to us (for which we thank you) and Robert Straus was here yesterday and gave us a very fascinating report, but I should like to get your reaction now that the pictures have actually been on view.

When the show ends will you be good enough to forward the two paintings by Ben Shahn -- "Photographer's Window" and "The Pearl" to Mr. Stanley Marcus at Nieman-Marcus. Because we are having a Shahn one man exhibition here we cannot remove anything from our stock and the only other pictures are in Houston. He has not seen them, but would like to do so. I should be most grateful for your cooperation.

And do let me hear from you.

Sincerely yours

EGHla

October 29, 1949

Mr. Marvin E. Hatch
Hatch's Antique Shop
Hartland, Vermont

Dear Mr. Hatch

Indeed I remember very well my visit to Hartland and the purchase of the Peacock together with a group of Religious paintings illustrating the Good Samaritan.

The Peacock which I had in stock a good many years, was finally given, by me, as a wedding gift to one of our artists in the gallery.

I am always in the market for additional items, either in the category of weather-vanes or paintings in any medium, including oil, watercolor, as well as paintings on velvet. They must be earlier than 1840 and in their original condition without any repainting or retouching. As you get items of this type I should very much appreciate photographs of them, together with dimensions and price. Perhaps we can do some business this way as we are among the largest buyers of folk art in this country.

And, if you ever get to New York, do come in to say hello.

Sincerely yours

EGHla

October 24th. 1949
1756 West Main
Houston, Texas

Miss Edith Halpert, Director
Downtown Galleries
32 East 51st. Street
New York 22, N.Y.

Dear Miss Halpert :

Inclosed you will find a copy of my letter to Mr. Farmer of Foleys requesting three paintings from your collection now on display at Foley's.

These to be considered a loan for our exhibition : Contemporary Art in The Home, and will be returned to you at the close of the exhibition if not sold.

Most appreciative of your cooperation in this project as indicated in your letter of October 8th.

Sincerely yours,



Robert Kreusser, Chairman
Exhibition Committee
Contemporary Arts Association.

October 29, 1949
1756 West Main
Houston, Texas

Mr. Walter Farmer
Interior Decorating Dept.
Foley's
Houston, Texas

Dear Mr. Farmer :

In a letter from Edith Halpert of the Downtown Galleries in New York dated October 8th. she stated she would be glad to cooperate with the Contemporary Arts Association by loaning a few paintings from her collection which you now have on exhibit at Foley's.

This is to request that you turn over to me the following paintings when the exhibit at Foley's closes :

"Salome's Dance" by George L.K. Morris
"Feather and Brown Leaf" by Georgia O'Keeffe
"Jack in the Pulpit" by Georgia O'Keeffe

These will be considered for the exhibition: Contemporary Art in the Home - November 13th to December 10th.

Upon receipt of these pictures I will assume full responsibility until their return to the Downtown Galleries at the close of our exhibition.

Sincerely yours,

Robert Preusser, Chairman
Exhibition Committee
Contemporary Arts Association

October 29, 1949

Mr. W. J. H. B. Sandberg
Director of the Municipal Museum
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam-2, Holland

Dear Mr. Sandberg:

It was good to hear from you and I appreciate very much your remark about your visit to this gallery. I can assure you that I enjoyed it tremendously and found it very instructive.

Of course we shall be delighted to cooperate with you in assembling the pictures you requested. A number of the paintings that you specified have been sold to museums or to private collectors, but I am sure they will be equally glad to cooperate with you. Meanwhile, I should like to send you photographs of some of the newer Shahns which are now on exhibition here, as you may prefer to substitute one or two of his latest examples which represents new developments in his work. Within a short time I shall assemble photographs of the pictures you have listed and shall add several for your consideration in the event that some of the former may not be available as loans from the institutions. I shall give you also the names of the owners so that you may write to them directly.

I had rather hoped to see you in New York at this time in view of the current exhibition of Van Gogh's work. If you receive the reports on the exhibition at the Metropolitan you will realize that the American public does appreciate the coo eration of your country in letting us have this magnificent collection.

I send you my very best regards.

Sincerely yours

LUEB

October 31, 1949

Mr. L. M. Kane
Frenkel & Co., Inc.,
80 Maiden Lane
New York 7, N. Y.

Dear Mr. Kane

I am sorry to have delayed in answering your
letter, but I have been out of town.

Below I am listing what I consider the fair
valuations of the paintings you itemized in
your letter of October 7th:

6/10/49 3000. Harnett
11/16/43 200 Harnett
6/11/44 750 Charles Sheeler
12/12/45 250 Charles Sheeler
300 Stuart Davis
500 Bernard Karfiol

My Gems ✓ \$4000.
\$10 Bill 300.
White Sentinels 1000.
Coal ✓ 1000.
New York Street 450.
After Carnival 600.

Sincerely yours

EGH1a

Neiman-Marcus

DALLAS 1 TEXAS

October 31, 1919

MR. HENRY ROBERT
100 BROADWAY
32 FLOOR
NEW YORK 22, N.Y.

Dear Mr. Robert:

I regret the delay in discussion. I am sorry that
"Carnegie" has been sold because I had just about
made up my mind to buy it or to sell or to the
Dallas Museum to buy it for the collection. I
am, however, - can only be myself.

Is there anything else in the collection of books that
you would like to recommend for my consideration?
I am sure the collection is a valuable one and I
am.

Very truly yours, I am,

Very truly yours,

Henry Robert
October 31, 1919

100

Harnett

Mr. James Everett Allen, Jr.,
528 South Linden Avenue
Highland Park, Illinois

Dear Mr. Allen:

I am sorry to have been so slow in replying to your letter. Our recent exhibitions have been so popular that all attendance records have been broken and I have not had an opportunity to attend to any correspondence.

Of course I am very much interested in learning about your Harnett. Are you sure it is not a chromo-lithograph as we have had a number of letters from people who found what they thought was identical to "The Old Violin", and later discovered that it was a chromo made of it? There were two chromos made, differing somewhat. If it is an original, and I am sure that you can tell, would you consider sending me a photograph, as we have a pretty complete record of Harnett's work in our files. Under separate cover I am sending you a catalogue of the recent exhibition of Harnett's work which gives some data about his life. The previous catalogue published in 1939, in conjunction with our exhibition immediately after discovering Harnett, is out of print and we have no copies available. You may find one in your local library.

We have in our possession a number of earlier catalogues with some illustrations which may have some bearing on your picture. Naturally we are not in a position to send any of this material out, since they are the only copies available and they are very precious to us. I repeat, if you will send us a photograph with the dimensions we shall be glad to give you whatever information we can locate, as well as the approximate value of the picture. Incidentally, if you can furnish the name of the owner in whose possession the picture was found prior to your fiancée's purchase, it may help us in the research. In any event we will do all we can to be of assistance when the photograph reaches us.

Sincerely yours

EGHla

FLORIDA GULF COAST ART CENTER

CLEARWATER ART MUSEUM
GULF COAST ART SCHOOL
GEORGINE SHILLARD GALLERY

Belleair CLEARWATER FLORIDA

November 1, 1949

CHAIRMAN
MRS GEORGINE WETHERILL SMITH
VICE-CHAIRMAN
MRS JAMES J HOWLEY
A C LIGGETT
PRESIDENT
A WALLER SMITH
VICE-PRESIDENT
JAMES W S AYLWARD
SECRETARY
MRS M A PICKERING
TREASURER
H M TURNBURKE
COUNSEL
D G HALEY
LUCIUS D RUDER
COURTNEY W CAMPBELL
DIRECTOR
CHARLES VAL CLEAR

To Gallery Directors:

I hope you will forgive this impersonal way of thanking all of you for your help in making the 11th Contemporary American Painting show the success it is. We are engaged in a tremendous development here, and our present small staff is way overworked.

Mrs. Shillard Smith and I are deeply grateful to you for your assistance. We tried to express our thoughts about this in the catalogue of the show, copies of which are inclosed. If you can take the time to send home-addresses of the artists represented, we would like also to send a note of thanks to them too, with copies of the catalogue. By the way, many more of these are available for you - just let us know how many you would like to have.

You will note that one other gallery has been put in the circuit - with John and Mable Ringling Art Museum having the show directly after our period in February.

In order to help stimulate sales, I am offering to give a lecture at each point on "How to be a Patron of the Arts". Whether or not this will help is the proverbial moot point - but I am determined that we will not continue to sponsor such a travelling show unless greater effort is made to sell out the exhibition. I tried to indicate this in catalogue text, and will appreciate any suggestions you can give along this line.

Sincerely,

Val Clear

November 5, 1949

Mr. Charles Alan
The Downtown Gallery
New York

Dear Charles,

Thank you for sending the photograph of the Sheeler. I obtained a copy of Fortune Magazine in which this painting was reproduced, and Jean and I both liked it very much. Since I am not certain that it will be possible for me to return to New York before going back to Tokyo, would you please ship the painting to us in St. Louis. We can take it back to Tokyo with us and eliminate your having to make arrangements to send it overseas.

I presume that the painting is framed. But if not, we would appreciate having it framed as the Japanese have not been too outstanding along this line. Too, it will not be too large for us to handle on our return trip.

Jean and I want to thank you again for all the kindness you showed us while in New York. I certainly would like to see the Shahn exhibit. I am sure it is excellent.

If at all possible, I will try to make a trip back to New York before returning to Tokyo, but if not will drop you a line before leaving the country again.

With very best regards, I am,

Very truly yours,

% ~~Carl~~ GIESELMAN

7915 Delmar Blvd.
St. Louis, Mo.

November 5, 1949

Mr. Harold Goldsmith
Popular Publications
206 East 42 Street
New York, N. Y.

Dear Harold:

Several weeks ago your secretary telephoned to advise me that you would be in on Thursday. In my eagerness to see you, I even cancelled a dinner engagement and waited for your call, not only all day, but all evening.

No matter how busy you are, I am sure you can take a minute to talk on the telephone. I look forward to hearing from you on Wednesday, November 9th. Of course it would be awfully nice if you would come in. You really should not miss the Shahn show, which is a safe one to attend since all of the pictures have already been sold -- but it is a real experience.

Sincerely yours

EGHla

November 5, 1949

Mrs. John C. Jessup
27 East 61 Street
New York, N. Y.

Dear Mrs. Jessup:

Shortly after you were here and regretted that we had no picture mate for the velvet still life with the wreath of flowers surrounding it, I located an extraordinary example in the velvet group, identical in size and in color organization, which will make a perfect balance for the still life. Knowing that you are very busy, I am sending you the two photographs so that you can judge these pictures for yourself. The new acquisition is quite extraordinary and entirely original in subject matter. In spite of the fact that we had just acquired it, we can quote the same price for this example.

We shall be glad to show you the originals if you are interested. If not, will you be good enough to return the photographs, as there is some one very much interested in this pair, but I did want to give you the first chance at them.

I hope you had a very pleasant stay in Palm Beach.

Sincerely yours

EGHla

November 5, 1949

Mr. Maxim Karolik
Newport
Rhode Island

Dear Mr. Karolik:

The photograph of the baby with the early American gin bottle is enclosed. The size is indicated on the reverse side of the photograph, and the price as I mentioned to you during your visit, is \$650.

After all, I did not arrange for this weekend in Boston as I had originally planned. Our current exhibition of Ben Shahn's paintings is running in close competition to the Van Gogh show at the Metropolitan Museum in attendance, and we are all so completely exhausted that I had to postpone my trip to your city of culture and primitives.

The reproductions of your paintings in the new Ford book look very exciting and I am still willing to make a very special trade for your "Garden of Eden" --the painting. When are you planning to be in New York again, and when are you starting the Karolik Plateletka, returning from the past to the future?

My very best regards.

Sincerely yours

EGHLa

November 5, 1949

Mrs. Florene Maine
U.S. Route #7
Ridgefield, Connecticut

Dear Florene Maine:

Frankly I was annoyed that you did not come to dinner of Friday when you were expected, and I withheld writing to you before. I waited dinner until 8 o'clock and then, just gave up. However, it occurred to me that something might have occurred because it seemed incredible that you had forgotten the date, since you mentioned it to George when he called for the pictures, and again to me when my sister and I stopped at your booth.

Nevertheless, I am enclosing my check for the painting of "The Woman of Bethlehem" and the chairs. I did not receive a bill for the watercolor still life. Will you please send it to me.

Isn't there a mistake in the price of the "Parrots and Heart"? Maybe in my "playing hookey" mood I did not hear you correctly and was under the impression that you said either \$16 or \$18. One of us is wrong, please let me know who.

As soon as I get the bill for the watercolor, I will send you a check and when I plan to be in Newtown again, I shall arrange about the chairs. Meanwhile, I hope you don't mind holding them.

Sincerely yours

EGHla

November 7, 1949

Mr. Charles Val Clear, Director
Clearwater Art Museum
Clearwater, Florida

Dear Mr. Val Clear:

I was very glad to receive the catalogue and like the idea of your traveling with the show and pepping up new territory throughout the country. I am sure that your lectures will be most helpful as very few people realize that it is possible to own pictures. They always assume that works of art are intended for the few so-called robber-barons and are not available to persons with merely comfortable incomes. They also do not know that paintings may be obtained on the installment plan.

As you sell out the exhibition, keep us all informed so that we can replace pictures.

Meanwhile, my very best regards.

Sincerely yours

EGH1a

November 7, 1949

Miss Edith Halpert
The Downtown Gallery
32 East 51 street
New York 22, N. Y.

Dear Miss Halpert:

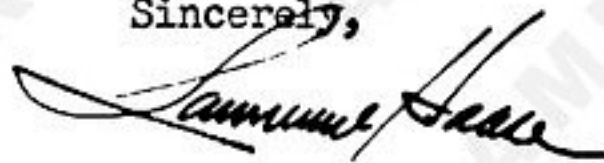
Please forgive me for not writing you sooner, but due to out of town business appointments, I have fallen behind on my personal correspondence.

Mrs. Haase and I were delighted and most appreciative of your kind offer to send us the two Marins for further study. Unfortunately, due to a recent business investment, we find ourselves unable to seriously consider the purchase of the Marins at this time. So, rather than make ourselves feel more unhappy than we do now about not possessing one of the paintings, we have decided to defer into the near future a more leisurely further study of the paintings.

I expect to be in New York again before too long and would appreciate the opportunity of seeing you again.

Thank you again for the kindness you extended to Mrs. Haase and myself. We so enjoyed meeting you and look forward to seeing you again soon.

Sincerely,



Lawrence Haase

LH/vrs

PRESERVATION OF PAINTINGS
MAIN 4-2539

SHELDON KECK
CAROLINE K. KECK

87 STATE STREET, BROOKLYN 2
NEW YORK

November
Seventh
1949

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We have examined the two paintings which you sent to us for treatment and have the following to report:

The MARIN can be cleaned, remounted with an adhesive to its present backing without tacks, and surfaced with butyl methacrylate polymer at a cost of \$50.

The HARNETT is quite a problem, ultra-violet examination shows small areas of restoration and indicates that the signature is later. In addition, visual examination leads us to believe that it has either been extensively repainted years ago or is not by Harnett. I am very doubtful whether cleaning will improve the painting and strongly recommend that a thorough preliminary examination, including X-ray, trial cleaning and infra-red photographs, be made before any treatment is undertaken. Until this is done you can see we hesitate to estimate on the extent of cleaning which can be done or the cost for such treatment.

As you know, the charge for an X-ray is \$8.00, payable to the Brooklyn Museum. Charles Uht takes our infra-red photographs; his charge for a 4x5 infra-red photograph, negative and one glossy 8x10 print, is \$7.50. There is no charge on our part for examination and for trial cleaning.

We await your instructions.

Very sincerely yours,
Sheldon Keck
Sheldon Keck

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AN EVENING'S PLEASURE, 1878

Transfer to Page in book

NEUBERGER & BERMAN

MEMBERS NEW YORK STOCK EXCHANGE

160 BROADWAY

NEW YORK 7, N. Y.

TELEPHONE
CORTLANDT 7-2600

November 7th, 1949.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks ever so much for being so
generous and so prompt. You will of course
receive an acknowledgement from the American
Federation of Arts, but I wanted to add how
deeply I appreciate your contribution.

Yours sincerely,

Roy

ERN:jjm

November 7, 1949

Rabbi Ely E. Pilchik
Temple B'nai Jeshurun
17 Waverly Street
Newark 3, New Jersey

Dear Rabbi Pilchik:

After considerable salesmanship on my part, I finally succeeded in creating sufficient interest in your plan to encourage the following artists to cooperate with you:

Ben Shahn
David Fredenthal
Jack Levine
Ruth Gikow

No. Each of these artist will paint a picture within the subject categories we discussed at the price of \$500. I agreed to make my contribution in the way of commission.

If you really want to go through with this scheme let me know. All I can say is that this is an opportunity that the Catholic Church would snap up very quickly.

Sincerely yours

EOHLa

FOLEY'S

HOUSTON 1, TEXAS

November 9, 1949

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Attention: Miss Edith Halpert

Dear Miss Halpert:

Today, I have written the charge back covering the paintings that you sent to Foley's. A copy of the charge back is enclosed and the paintings will be leaving Houston as soon as possible. Following your instructions covered in each case by letters from you we have turned over to the Contemporary Arts Association of Houston three paintings, the two Georgia O'Keeffe's and the Salome's Dance by George L. K. Morris. Concerning this you will find a statement or certificate enclosed from Frank Dolesjka of the Contemporary Arts Association. We have also mailed on to Mr. Stanley Marcus of Dallas the two Ben Shahn's.

It would be difficult for me to express to you in just one letter what this exhibit has meant, both to me and to Foley's. It has been our extreme good fortune to have a man as Merchandise Manager that has the vision such as Mr. Maurice Lazarus. Since I have been with Foley's I have been trying my best to establish Foley's as the center for good Contemporary for the Southwest. Mr. Lazarus shares this enthusiasm and as you know it was his and yours combined idea that we have this exhibit. We both felt at the time that there would not be any paintings sold, for such things just don't happen over night, but we have chucked modern art down the throats of Houston. Prior to the break of the Contemporary Promotion at the first of October, management had me redecorate most of the fourth floor. It was finished just in time for the Contemporary Promotion and the pictures from the Downtown Gallery shone like beautiful jewels about the floor. We not only had the names and artists on them but the prices attached, and this of course led to many amusing and enlightening circumstances.

Mr. Lazarus gave us the entire front public windows for the exhibit of the October promotion and the Display Department did a magnificent job of doing these windows. Each window had both pictures and sculpturing and the windows attracted an enormous amount of attention. We kept the windows in two weeks and as the pictures were removed from the windows they were out on display on the fourth floor. In such places as the elevator platforms and such places inside the building, the paintings were carefully displayed with merchandise expressing the emotion of good Contemporary—Kurt Verson lamps, Charles Eames chairs, and Ben Rose fabrics, etc. In the Furniture Department we hung them with Traditional and Contemporary furniture and the effect was absolutely glorious. We have never had such a stream of people coming to the department just to look and enjoy. I am sure that all of the art students and art lovers of Houston were in Foley's to see the pictures. I had lists published and were easily available to all people who wished to study them. The effect of the floor without the pictures and sculptures is flat as the devil and I am struggling along with reproductions

so as to fill this void. I cannot tell you enough how I appreciate the quality of the selection as you made. We have had lots of people laughing but we have had no one criticizing them in any way. The hardest thing to get across to most people was the fact that these were original paintings and not reproductions, and of course the prices had them up in the air. I personally feel that this type of promotion will do more good for the advancement of Contemporary Art in Houston than any other adventure that has ever taken place in Houston. There are people seeing modern paintings in a friendly atmosphere here at the store that would never have dreamed of entering a museum. It does not surprise me that we did not sell any of the paintings because I know Houston well and I know that it would take an association with them sometime before they would invest that kind of money into paintings. It can be done and will be done, and I think Foley's is an organization that can do it.

I am most grateful to you for your cooperation and interest in this entire project. It is something that has been very close to my heart and I am delighted to have it now as an accomplished thing. The ground has been broken and Houston people are seeing more and more of contemporary art.

With warmest personal regards

Yours very truly,

FOLEY'S



Walter I. Farmer, Mgr.
Int. Decorating Dept.

WIF:LJR
Enc:3

Congregation B'nai Jeshurun

Established 1848

17 Waverly Avenue
Newark 3, N. J.

Ely E. Pilchik, Rabbi

November 9, 1949

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs Halpert:

I have your good letter of November 7th which made me very happy. Sure I mean to go through with this thing and I am profoundly grateful to you for the spade-work that you have done.

As soon as I can pull myself together now I will communicate with Ben Shahn and arrange to meet with him. The immediate pressure of work will delay my pursuing this a week or two, then I will really pitch into it. I will need your guidance and your help, and I am deeply grateful to you.

Cordially yours,

Ely E. Pilchik

Ely E. Pilchik
Rabbi

EEP:FC

MAXIM KAROLIK
BELLEVUE AVENUE
NEWPORT, RHODE ISLAND
10th November 1949.

Mrs. Edith Halpert,
The Downtown Gallery,
32, East 51st Street,
New York, 22, N.Y.

Dear Mrs. Halpert:-

The photograph of the baby with the early American gin bottle arrived safely. It is a fascinating portrait, and I am interested in it but I cannot, at present, give you a definite answer. You see the Karolik Plateletka is still in the forming stage. What will become of it I do not know yet. The whole thing can be dropped completely, because Karolik from a Collector may turn into a Tenor. The next two months will tell the whole story but, even so, I always enjoy seeing you and talking to you about the Arts.

Do let me know when you are next to visit Boston, and perhaps we can meet there and have luncheon together.

I expect to be in New York in January where I will spend several weeks. I will no doubt see you there several times.

As always,

Sincerely yours,

Maxim Karolik

stedelijk museum

amsterdam
paulus potterstraat 13
telefoon 20204
no. S. M. 2299
bijlage

Amsterdam, November 10, 1949

Mrs. E. G. Halpert
Downtown Gallery Inc.
32, East 51st Street
New York City N.Y.
U.S.A.

Dear Mrs. Halpert,

At the request of Mr. Vandenberg (Knightsbridge Mills) I herewith confirm that I shall do everything in my power to have the Marin paid for \$ 850.00 in guilders. Transfer will be possible not earlier than during the American exhibition in Amsterdam (summer 1950).

I should highly appreciate if you could wait that long to get this last bill straightened out in the behalf of Mr. Vandenberg.

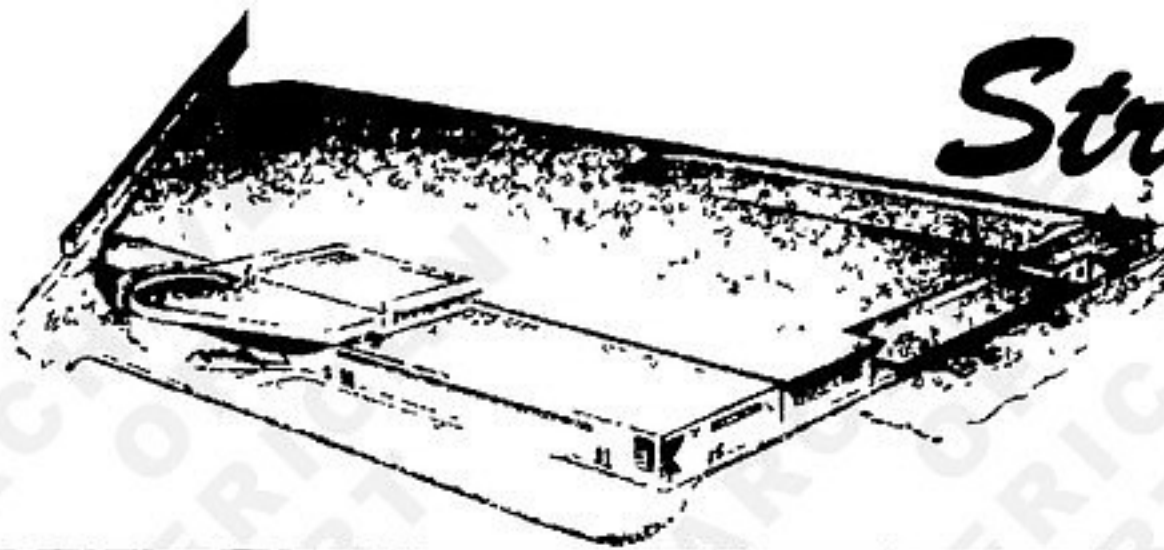
Yours sincerely,

Sandberg

Director of the Municipal Museums
of Amsterdam.

copy: Mr. Vandenberg.

Thanks so much for your letter from October 29th
and the kind collaboration you promise us therein.
I would be very fond having the photographs of the
cases, show etc. G.S.,



Straus-Frank

COMPANY
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4000 LELAND AVENUE
HOUSTON • TEXAS

BEAUMONT • CORPUS CHRISTI • GALVESTON • HOUSTON • SAN ANTONIO

November 10, 1949

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We certainly did enjoy seeing you again. Especially did we enjoy the very swell evening spent with you and the Shahns.

He is still one of my favorite painters, and I am very anxious to own one of his best pictures. I judge his quality by two pictures - the one owned by Smith College, which is in your present exhibition, and his "Red Staircase", which is owned by the St. Louis Museum. When he paints one of equal stature to these two, please immediately send me a color slide and reserve some for me.

All galleries have a natural tendency to want to sell pictures to museums; however, in this instance, I trust you will see that a fine Shahn is in a private collection in the Southwest.

With kindest regards and looking forward to seeing you soon again, remain

Yours very truly,

Robert D. Straus

RDS/ncb

243 W 1st

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11 November 1944

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Madame:

I have just acquired a William M. Harnett dated 1891. It is almost identical to "The Old Violin" except that the strap hinges on the door are less prominent and there are no other objects such as envelopes or scraps of paper. The violin, bow, and sheet of music are almost the same even to the shadows on the paper. In my opinion the absence of the extraneous articles gives this composition better balance than the earlier violin.

It is in excellent condition and requires only the lightest cleaning if at all. There are some

2/ would give it. The auction price
would also be interesting.

Another thing we'd like to know
is the value or at least approximate
value. We wouldn't sell it, but
do want to insure it. And we'd
also be interested in knowing the
present value assigned to some of
his other paintings.

I hope that I have been able
to add a little to your store of knowledge
of Harnett's works by uncovering another
of them. Perhaps you may want to
exhibit ours sometime. Congratulations
on what you have done in giving this
man his deserved credit. Am only
sorry I couldn't have seen your
recent exhibits.

Sincerely,

James Everett Allen Jr
528 South Linden Ave
Highland Park, Illinois

Please send what you can. If any cost
involved use C.O.D.

1 faint brown spots on the sheet of music presumably shellac.

My fiancée bought it for me at a disposal sale by a private owner in Lake Forest for \$40.00 and we are both crazy about it.

I am very interested in learning all about the artist and would like to have copies of any pamphlets you might have available. At the Art Institute of Chicago I saw your pamphlet "Nature-Vivre" of 1939 and the centennial pamphlet of 1948 which were very informative. Do you have any copies left?

Incidentally, the present administration of the Art Institute does not see fit to hang "Just Dessert", but I was able to obtain an excellent colored print.

We would like to obtain colored prints of Harnett's other works if available.

We would also like to know the title of our painting. Perhaps the list of those sold at auction in 1893

November 12, 1949

M. Knoedler & Company
14 East 57 Street
New York, N. Y.

Attention Mr. Petroff

Gentlemen:

The Picasso drawing which we sold to you is reproduced in the Cassou book on the artist, on page 17. It was published by the Hyperion Press.

We obtained it from Mr. Robjohn Gibbings who in turn, purchased it from a private collector some years ago.

I trust that this is the information you desire.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

12 November 1949

Miss Dorothy Kohl, Executive Director
The Philadelphia Art Alliance
251 South Eighteenth Street
Philadelphia 3

Dear Miss Kohl:

Thank you for your kind letter of November 11. We are quite resigned to the fact that the chance of a sale at the Alliance exhibitions is practically nil. But we are glad that the show was well received.

One of these days, if you and Mr. Lear feel like walking across Rittenhouse Square, I think you would be interested in seeing the collection of Dr. and Mrs. Michael Watter, who live in the Rittenhouse Plaza Apartments at 1901 Walnut. Theirs is a collection of outstanding contemporary American paintings. It is one of the best, and certainly the most up-to-date, private collection of American art in Philadelphia. The Watters, as you know, are exceptionally generous about lending paintings for exhibition. It might be interesting for you to borrow and exhibit their entire collection. I am sure it would create a great deal of comment, and be especially stimulating for your members.

Sincerely yours,

Charles Alan
Associate Director

Ernst
Werner
November 12, 1949

Mr. David O. Selznick
Selznick International Productions
9336 Washington Boulevard
Culver City, California

Dear Mr. Selznick:

I recently read that Emmett Kelly has been signed by you for a long period of years.

In 1947 Karl Zerbe, one of the outstanding American artists, was commissioned by FORTUNE to execute a series of paintings and drawings for their feature article entitled "The Circus". He travelled with the troupe and made a number of studies of Emmett Kelly, which he used subsequently for a remarkable painting, of which a photograph is being sent to you under separate cover.

This painting was sold to a private collector, but I think that we could induce him to exchange it for another example if you would be interested in acquiring it for use in your publicity and for your collection.

Would you please be good enough to let me know. Biographical data on Zerbe is enclosed.

Sincerely yours

EGHla



EMMETT KELLY
Cycle.

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BURNING FUEL

FASTER THAN A BATTLESHIP!

"IN MODERN JET FIGHTERS, TINY PESCO PUMPS FROM B-W MUST DELIVER TREMENDOUS AMOUNTS OF FUEL . . . OFTEN AT A RATE OF 7000 GALLONS PER HOUR, THAT MEANS THAT IN ONE MINUTE A PLANE MAY USE ENOUGH GASOLINE TO DRIVE A MOTORCAR ALL THE WAY FROM CHICAGO TO LOS ANGELES!"

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• MECHANICS UNIVERSAL JOINT • MORSE
CLUTCH • SPRING DIVISION • WARNER AUTOMOTIVE
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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER MASSACHUSETTS

November 14, 1949

Dear Edith:

Just a brief word to thank you for the assistance you have given in helping us illustrate "Layman's Guide To Modern Art" based on the exhibition held at the Addison Gallery in 1947, then called "Seeing The Unseeable." A copy of the book is being sent you separately with the compliments of the Addison Gallery.

Sincerely,

Bartlett H. Hayes, Jr.
Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

From the office of DAVID M. SOLINGER
39 Broadway, New York 6, N. Y.

MEMORANDUM TO MRS. HALPERT:

Enclosed is a copy of a letter I am writing Mr. Goldsmith. If you hear from him please let me know. If I fail to have any word from him by a week from Monday, I shall write a somewhat firmer follow-up. I shall keep you informed.

David M. Solinger

November 17, 1949

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

November 17, 1949

Mr. Harold Goldsmith
Popular Publications
205 E. 42nd Street
New York, N. Y.

PERSONAL AND CONFIDENTIAL

Dear Mr. Goldsmith:

Mrs. Walpert of The Downtown Gallery has consulted me about the balance of \$5140 due The Gallery from you and your company on which no payment has been made in almost two years. I know you must find this situation as disturbing and embarrassing as she does. Will you be good enough to have your secretary advise me when it will be convenient for you to confer with me so that we can work out an arrangement which will protect my client's interests without putting an unreasonable burden on you at this time?

Sincerely,

S/DAVID M. SOLINGER

MOTIVE

HAROLD EHRENSPERGER, EDITOR ROBERT
SCOTT STEELE, HERBERT HACKETT, CONTRIB-
UTING EDITORS JIM SANDERS, EDITORIAL
ASSISTANT GEORGE PARIS, ART AND EDITO-
RIAL ASSISTANT JOANNE LOVE, SECRETARY
EDDIE LEE MCCALL, CIRCULATION MANAGER

THE MAGAZINE OF THE METHODIST STUDENT MOVEMENT

Editorial Offices, 810 Broadway, Nashville 2, Tennessee

November 18, 1949

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

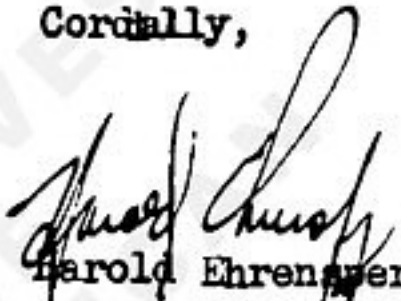
I know it will annoy you to have two letters from me but I am writing this one separate because I want to take up the matter of Ben Shahn with you. Robert Steele has gone to India on a special writing assignment. Before he left he gave me a very good layout for both Shahn and Lawrence. However, we do not have a writer for either one of them.

I am writing at this time to ask if you would be kind enough to make suggestions for someone who could give us some material on Ben Shahn. When Mr. Steele ordered the prints from you, he gave you a list of the ones we are interested in and again we hope to make a very big feature of this, devoting six or seven pages to it. This will be for the April issue of motive.

I know this is an imposition, but I am sure you will be willing to help us in what we think is pioneering work. I hope you don't think I am imposing too much on you.

Every good wish,

Cordially,


Harold Ehrensperger

MOTIVE

HAROLD EHRENSPERGER, EDITOR ROBERT
SCOTT STEELE HERBERT HACKETT, CONTRIB-
UTING EDITORS JIM SANDERS, EDITORIAL
ASSISTANT GEORGE PARIS ART AND EDITO-
RIAL ASSISTANT JOANNE LOVE, SECRETARY
EDDIE LEE MCCALL CIRCULATION MANAGER

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THE MAGAZINE OF THE METHODIST STUDENT MOVEMENT

Editorial Offices 810 Broadway Nashville 2 Tennessee

November 18, 1949

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Robert Steele has been so enthusiastic about your help and kindness in cooperating with him in working on art features for motive that I am being bold again in writing to you.

For our March number we want our art feature to be on Jacob Lawrence. This year we have selected what we consider seven representative artists and we are making a feature of each one of them. Our seven artists are: Kollwitz, Rouault, Picasso, Siqueiros, Orozco, Lawrence and Shahn.

I have written to Mr. Lawrence in care of the Downtown Gallery, to ask him if he would be willing to write for us a short statement about his own work. The things we are using are: This is Harlem, Most of the People are Very Poor, Rent is High, You Can Buy Whiskey for Twenty-five Cents a Quart, Often Three Families Share One Toilet, three things from his migration series, During the World War, In the North the Negroes Had Better Educational Facilities, Housing for the Negro Was Very Difficult. We also want to use Numbers 1, 18, and 21, of the John Brown Series, The Beachhead, Another Patrol, The Letter and Victory.

Rankings 430 E 57

Belluschi

Follow in

34 E 79th St

Frederic

MMA

Newberry

I was not clear in discussing this with Robert Steele about permissions for using these. We would like very much to use them in a general layout that I think will be one of the best features we have ever had. We are giving eight pages of the magazine to this feature.

We shall be very grateful to you if you will give us permission to use these. Of course we shall give the Gallery credit and if there is anything you can do to encourage Mr. Lawrence to give us a short writeup, we will be equally grateful. Perhaps you might be willing to help him give some statements about the various works we are using. But I think that is jumping the gun a little bit on you. We are extremely grateful to you for your continued interest and cooperation.

Cordially,


Harold Ehrensperger

EDITORIAL COUNCIL H. D. BOLLINGER H. C. BROWN, B. V. MCKELOWN, E. D. STAPLES J. C. GROSS

November 19, 1949

Mr. Donald Weeks
Mills College
Oakland 13, California

Dear Mr. Weeks:

Much to my embarrassment I did not return to you the manuscript which you so kindly loaned to me. Some how I was under the impression that you were coming back to pick it up to discuss the material with me.

I hope you will forgive this late return. I enjoyed the manuscript thoroughly and hope that it will be published some time in the near future.

When you are next in New York I hope you will drop in to see us, and the additional Doves that we have obtained from the estate.

Sincerely yours

EGHla

November 19, 1949

Mr. Henry Russell Hitchcock, Director
The Smith College Museum
Northampton, Massachusetts

Dear Mr. Hitchcock:

We have just completed packing the Shahn paintings and on Monday your painting will be shipped via Railway Express -- prepaid.

I cannot tell you how grateful we are for your cooperation in lending us this painting. As you have probably heard, the exhibition was a huge success, attended by seven or eight thousand visitors, which makes a record for a gallery. I am sorry that you did not have an opportunity to see the entire collection on view.

Since the "Sound in the Mulberry Tree" was acquired for the museum before your appointment, it just occurred to me that you may not share the enthusiasm for this painting. If so, we shall be very glad to exchange it for another example of your choice or accept it for refund, if you so desire. Do let me know.

Once more permit me to thank you for your cooperation.

Sincerely yours

EGHla

November 22, 1949

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Mr. Marcus:

Thank you for your letter.

I too am sorry that you lost "Summertime". The painting was bought by the Addison Gallery of American Art in Andover, Massachusetts. You may be interested in the fact that the attendance for the Shahn show broke all records, totaling between seven and eight thousand visitors, which needless to say, was a great drain on this small gallery. All but one of the paintings were sold and the enthusiasm was intense.

I agree with you that the "Photographers Window" would not be the ideal single painting by Ben Shahn. As a matter of fact, it is very difficult to represent this artist with one picture, but I do believe that it is an excellent example of his earlier type of painting before he went into the high color gamut.

Have you thought any more about the mural idea? While Shahn's murals in the past have been magnificent, he has developed considerably as a painter in the past ten years and I think he could really do something stupendous at this time. I shall be very glad to cooperate with you in any plans you have in this connection with your new shop, either in relation to mural and sculptural decoration or in the organization of a gallery.

Just as soon as we receive new paintings by Ben Shahn I shall send you kodachromes for consideration. And I do hope that you will drop in when you are in New York to see the exciting material that we have. And, if you are contemplating purchasing very special Christmas gifts we are having an exhibition of small paintings

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November 2, 1938

by all of our artists opening on December 6th with paintings and sculpture specially prepared for this occasion at prices ranging from \$100 to \$500. There are some superb examples in this group.

My very best regards.

Sincerely yours

RMHla

I am very glad to hear that you are interested in the exhibition. I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting.

I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting.

I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting.

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C A
The Smith College Museum of Art
NORTHAMPTON, MASSACHUSETTS

The Director

November 22, 1949

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Our Shahn is one of our most important 20th century pictures so that I am afraid we are not likely to want to exchange it or return it. We were much gratified by the favorable comment it received and I was sorry not to be able to see the show. I only wish we were as happy with all our modern pictures as with the Shahn and we missed it while it was away very much. But we were of course pleased to be handsomely represented in so fine an exhibition.

Yours sincerely,

H. R. Hitchcock

Henry-Russell Hitchcock
Acting Director

HRH:cl

ARTHUR HORNBLow, JR.
METRO-GOLDWYN-MAYER STUDIOS,
CULVER CITY,
CALIFORNIA.

November 23, 1949.

Dear Mrs. Halpert:

You were going to let me have a certificate of estimated value on our Harnett for insurance purposes, and I ask if that could be made available to me as well as the promised memoranda relating to the picture as a result of its recent examination by your associates in New York?

Most sincerely,



Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

1047 BARRY LANE
CINCINNATI 29, OHIO

Nov. 23, 1949

Downtown Gallery,
32 E. 51st St.,
New York - 22 - N. Y.

Dear Sirs: —
The Museum of Modern
art suggested that I contact
you when I told them of my
interest in, and desire to purchase
a Charles Remond Water Color.
Particularly like the ones
of acrobats — Some of the
flower ones are "hand in glove"
with the medium & exquisite.

I can give you reference - Pogue,

Shillito's, Gidding Stores -

My husband is a bank Director
(Peoples Bank + Savings Co)
4th + Main Streets

Tam pres. of the Board of the
Cincinnati Visiting Nurse

Association. - - -

Enclose a self-addressed
envelope for information,
prices etc -

Sincerely,

Louise B. Pappenheimer
(Mrs Ralph)

PENNBROOK MILK COMPANY

500 SOUTH 27TH STREET
PHILADELPHIA 46

DAVID GWINN
PRESIDENT

November 25, 1949

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, New York

Dear Mrs. Halpert:

Thanks so much for your hospitality. I enjoyed it very much and was charmed with your lovely place and all the interesting things there are to see in the Downtown Gallery.

I appreciate your offer to get me that coffee table in blonde wood at the wholesale price. I'll try to do something for you some time.

Again many thanks, and best wishes, and the hope that I shall see you before long.

Cordially,

David Gwin

120 ANTIQUITIES

120 EAST KING STREET LANCASTER PENNSYLVANIA

PHONE 3-7500

ROBERT LOCKER

RICHARD WEYAND

November 25, 1949

Mrs. Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York.

My dear Mrs. Halpert :

Thank you for our recent conferences; it was very good to see you again.

I told you that I would send you a list of my Demuth watercolors taken from here last October for the MOMA Exhibition. This is going to be more difficult to do than I thought. As you know, Dr. Ritchie has every bit of our information -full descriptions, titles, photographs, etc. The pictures he took with him were listed by their list numbers only. It stands that I can't identify, from here, some thirty two drawings and watercolors.

I am writing to the museum, with this mail, to photostat our loose leaf sheets and return them to us. When this comes to pass, I shall communicate with you at once telling you which ones are available at this time only to you.

I am wondering if you went off to Florida. If you did, I hope you may have pleasant days of relaxation there.

Sincerely,

Robert E. Locker

UNIVERSITY OF FLORIDA • GAINESVILLE
SCHOOL OF ARCHITECTURE AND ALLIED ARTS

William T. Arnett, Director

November 25, 1949

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

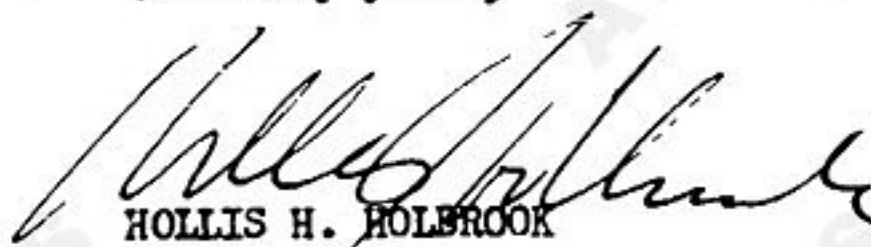
Mr. Robert L. Hale has been referred to us as a potential speaker on the subject of contemporary art. I can find very little information on Mr. Hale and do not know whether he would make a good speaker or exactly what his position is at the Metropolitan Museum.

I understand that he is Curator of Contemporary Painting and that he once taught at the Art Students League. Should you be able to give me any information on Mr. Hale I would greatly appreciate it.

Incidentally, Fletcher Martin is due to start teaching here at the University for a period of six months, after which period we shall probably get another artist of note.

Kindest regards,

Cordially yours,


HOLLIS H. HOLBROOK
Head Professor
Department of Art

HHH: jr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1949

Mr. Walter Farmer, Mgr.
Interior Decorating Dept.
FOLEY'S
Houston 1, Texas

Dear Mr. Farmer:

I was really delighted to receive your very enthusiastic letter. Naturally we like to feel our exhibition serve a function, and are very happy that you consider the experiment a success. You may be interested to learn that we have inquiries from other stores regarding a similar plan, but decided to let it ride until I get down to Texas, later in the season, to really make a personal survey.

Perhaps some time in the future we can work out some arrangement whereby you have a group of less expensive pictures available for sale in your stock. When you are next in town why don't you drop in so that we can have a chat.

Meanwhile, my very best regards.

Sincerely yours

EGHla

November 26, 1949

Mr. Earle Ludgin
121 West Wacker Drive
Chicago, Illinois

Dear Mr. Ludgin:

A short time ago one of our clients of Seattle, Washington discussed the local situation with me and I suggested that he emulate your example by organizing a Friends of American Art to work with the Seattle Museum and to create an interest in Western painting of our time. He is very eager to get more information about such an organization and I am writing to ascertain whether you have some published material which I can in turn transfer to him. He thinks he can get considerable local support and from what I have seen of him, he is sufficiently enthusiastic and active to create a very successful organization.

Needless to say, I should be most grateful to you for any information you can give me regarding the operation etc., so that I can pass word on to him.

When are you coming to New York? I am so sorry that you missed both the Shahn show and the current Tam exhibition. I am still hoping that we can revive your interest in some of our artists, but it is always a pleasure to see you and Mrs. Ludgin nevertheless, and I look forward to seeing you soon.

Sincerely yours

EGHla

November 26, 1949

Mr. Alastair B. Martin
465 East 57 Street
New York, N. Y.

Dear Mr. Martin:

A short time ago Mr. Baur advised me that you were not completely happy with your acquisition of the weathervane "Female Centaur". If this is so, please bear in mind that we shall be very glad to exchange it for anything which will make you happier. You must not feel obliged to retain anything which does not give you pleasure.

I thought that perhaps you could drop in with Mr. Graham some time in the near future or with Mr. Baur, to go through the material we have on hand so that you can make another selection. We consider this "Female Centaur" an outstanding work of art, but the Museum is in a better position of course to know what is required for its collection in rounding out the material on hand.

Would you please phone me to let me know when it will be convenient for you to drop in, or if you prefer I shall continue making up the photographic record that I promised to you and for which we still require additional prints from the photographer.

I look forward to hearing from you.

Sincerely yours

EGHla

November 23, 1949

Miss Katherine Coffey, Director
The Newark Museum
Washington Park, West
Newark, New Jersey

Dear Miss Coffey:

It gives me great pleasure to see the
announcement of your appointment as
director of the Newark Museum. I
congratulate you and the Museum.

I hope that we will have occasion
to work together in the future as
we have in the past.

Sincerely yours

IGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1949

Mr. Frank R. Perls
445 South Barrington
Los Angeles 24, California

Dear Mr. Perls:

Indeed we have been wondering about your disappearing act, but I can understand how busy you were if you actually rented a place. Sorry we won't be able to go to the opening and follow up with a dinner at Romano's.

We did finally decide to send Barbara Byrnes an exhibition for Christmas -- after receiving your letter. Thereafter we shall concentrate as we had agreed.

Stanley Marcus liked the picture very much. As a matter of fact he came back once or twice. Subsequently he wrote to me stating that he was not sure about the purchase of "Summertime". Naturally it was the first picture sold in the exhibition. The Addison Gallery got that one. When he wrote me a week later saying that he would like to have the picture, it was too late. It may interest you to learn that all but one painting was sold during the exhibition, together with a large number of drawings which we had in racks. The show was such a howling success that our floors almost caved in with an attendance between seven and eight thousand visitors.

Just as soon as you get organized let me know what your plans are. Meanwhile, my best regards to you and Mrs. Perls.

Sincerely yours

EGH1a

November 26, 1949

Mr. Kingman W. Putnam
Albert R. Lee & Company
90 John Street
New York, N. Y.

Dear Mr. Putnam:

The bookkeeper finally dug up all the old records and I am listing below the individual prices of paintings from Mr. Loeb's collection:

Harnett	My Gems	\$3000.
Harnett	\$10 Bill	200.
Sheeler	White Sentinals	750.
Sheeler	Coal	750.
Davis	New York Street	300.
Karfiol	After Carnival	500.

We have only one photograph thus far and are waiting for delivery from Mr. Sunami and the other photographers. Just as soon as the collection is complete we shall send them to you.

Sincerely yours

EGHla

November 28, 1949

Mr. Perry Rathbone, Director
City Art Museum
Forest Park
St. Louis, Missouri

Dear Mr. Rathbone:

Paul Burlin was here for the holidays and during his reports of St. Louis, spoke with great enthusiasm about the Museum and the work you are doing.

It occurred to us that some time during Burlin's stay it would be a very good idea to have a one man exhibition of his paintings, either the recent examples or preferably a retrospective group which should be of interest, not only to his students, but to all those interested in the best of the progressive American artists.

W
Wont you please let me know whether this idea would fit in with your plans. Meanwhile, my very best regards.

Sincerely yours

EGHla

November 28, 1949

Mr. Albert W. Meserve
Danbury Scott Fenton Museum and
Historical Society, Inc.,
43 Main Street
Danbury, Connecticut

Dear Mr. Meserve:

On October 28th I wrote you at length about your Museum idea and wonder whether you have had an opportunity to go into the matter and whether you have already communicated with Mr. Goodwin.

I am leaving tonight for a two weeks vacation and expect to see Mr. Rene de Harnoncourt, the Director of the Museum of Modern Art shortly after my return. If you can get some data for me by then it will be very timely. In any event I am very eager to know what is happening.

My best regards.

Sincerely yours

EGHLa

November 28, 1949

Mr. Arthur Hornblow, Jr.,
822 North Whittier Drive
Beverly Hills, California

Dear Mr. Hornblow:

Your painting "The Letter Rack" dated 1879, was x-rayed by Sheldon Keck of the Brooklyn Museum. It was examined thoroughly with the various scientific equipment. Subsequently, I arranged a meeting at which was present, Messrs Lloyd Goodrich of the Whitney Museum, John Baur and Sheldon Keck of the Brooklyn Museum, as well as Mr. and Mrs. Gardner of the Metropolitan Museum. The painting was compared with a number of other Harnett's and without exception, we were all thoroughly convinced that "The Letter Rack" was authentic, and among the best paintings by William Harnett.

In my estimation the retail price of this painting at this time is \$3000. For your information we found a record to the effect that the same painting was part of the Reifsnnyder sale of furniture and paintings and was sold on April 20, 1929 at the American Art Association for \$240. The label which appears on the back of the picture is that of the auction sale.

I have written to Mr. Goodrich asking that he send you a separate statement regarding the picture so that you have the final authentication.

Again, permit me to thank you for your kind cooperation.

Sincerely yours

EGHLa

November 28, 1949

Mr. Jack Levine
97 St. Marks Place
New York, N. Y.

Dear Jack:

I am enclosing a check for \$250 representing the initial payment toward our agreement. So that the understanding is clear on both sides, I am outlining briefly the plan for future operation.

All the pictures consigned to the gallery to date, including "Lot of Legislature" are your property, and are to be paid for when sold by us under the regulation commission arrangement.

All pictures delivered to us subsequently, through November 30th, 1950, in any medium, or size, or subject whatsoever, are to be the property of THE DOWNTOWN GALLERY upon monthly payments of \$250, or a total for the year of \$3000.

If the sum total of sales for the pictures delivered to, and owned by THE DOWNTOWN GALLERY under this agreement, totals over \$6000, you are to receive 50% of the sum we collect over and above the stated \$6000. Because the pictures may not sell promptly, this bonus arrangement is to hold for a period of five years, so that you may benefit from increased prices or increased market, or any other developments.

Will you be good enough to sign one copy of this agreement, if you find it satisfactory, and return it. We hope this experiment will prove beneficial for both parties, and will start a new era in dealer-artists arrangement.

Sincerely yours

EGHla

November 28, 1949

Mr. Robert Locher
120 East King Street
Lancaster, Pennsylvania

Dear Mr. Locher:

Thank you for your letter.

I suppose that by the time I return from Florida in about a week or ten days, I shall find the Demuth list on my desk.

I shall try very hard not to spend any money during my vacation so that I can have full reserve for the Demuth purchases.

Meanwhile, my best regards.

Sincerely yours

EGH1a

November 28, 1949

Mrs. Ralph Pappenheimer
1047 Barry Lane
Cincinnati 29, Ohio

Dear Mrs. Pappenheimer:

Thank you for your letter.

We have in our collection quite a comprehensive group of watercolors and several oils by Charles Demuth. We have been assembling these for years, as we have always felt that Demuth was one of the great artists of this country. Because we had no desire to publicize him, very few of the pictures are photographed. However, I am sending you under separate cover three prints; one of the flower still lifes, and the other two of figures which are so rare. "In Vaudeville" and "Musicians" have been invited by the Museum of Modern Art for their Demuth exhibition, together with a number of other Demuth's from our collection. I am listing the prices on the three pictures below, and shall appreciate your returning the photographs when you are through with them. Of course it would be much more advantageous for you to see the entire group, if you are planning to come to New York in the near future. As you probably know, the stock available is very limited and no doubt the Museum exhibition will increase the prices considerably, following the pattern of the previous shows.

Please let me know what you would like us to do about the pictures. If you are not planning to come up, we may be able to send two or three to you on approval.

Musicians, 1916	\$ 650.
Revue, 1916	475.
Flower Cluster, 1922	500.

Sincerely yours

EGHla

From the office of DAVID M. SOLINGER
39 Broadway, New York 6, N. Y.

MEMO TO MRS HALPERT:

For your information.

Regards,

David M. Solinger

[Signature]
November, 28, 1949.

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

PERSONAL & CONFIDENTIAL

November 26th, 1949

Mr. Harold Goldsmith
Popular Publications
235 E. 42nd Street
New York 17, N. Y.

Dear Mr. Goldsmith:

I have not heard from you or your
secretary with reference to my letter to you of
November 17th. Mrs. Halpert has instructed me to
show you every courtesy and consideration -- but
unless I have your cooperation you will leave me
no alternative but to take appropriate legal measures
to protect my client's interest. Accordingly, I
shall expect to hear from you before the close of
business hours a week from today (December 5, 1949).

Sincerely,

S/ DAVID M. SOLINGER

November 28, 1949

Mr. Robert D. Straus
Streus-Frank Company
4000 Leeland Avenue
Houston, Texas

Dear Robert (may I?)

I am so sorry that I did not see you and Carol again before you left for the deep South, but no doubt you will be up again in the near future.

If, and when, a terrific Shahn comes in I shall send you a kodachrome, but my guess seems wrong as evidenced by the two kodachromes I sent you of the Levine and the Shahn, both of which I thought were ideal for your collection. But, I shall try again.

Meanwhile, my very best regards.

Sincerely yours

EGHLa

Harpo Marx

December 1, 1949.

Mrs. Edith H. Ince
20 North 21 Street
N. Y. 51st Street
New York 22, New York.

Dear Edith:

I'm sorry to hear you are in London
and hope in the future you will
return to New York. I think
the post office will be necessary to
send you my new catalog. I will
try to find a way to do so.

With best regards,
Yours truly,

Harpo
Marx

The Smith College Museum of Art
NORTHAMPTON, MASSACHUSETTS

The Director

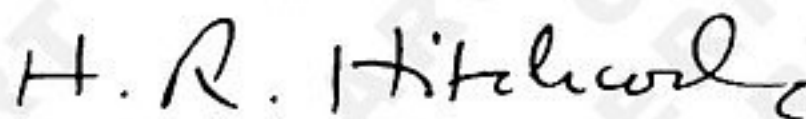
December 1, 1949

Mrs. Edith Gregor Halpert
Downtown Gallery
New York City

Dear Mrs. Halpert:

Victor D. Spark informs me that you have a painting by John F. Peto with the title "Office Board" (24 x 20 inches) that you acquired from him. Would you be willing to lend it to an exhibition of the work of Peto which we are planning to hold here in Northampton in March? The Brooklyn Museum has asked to join in the show and it would go on to them in April. We would therefore need to have the picture for somewhat over two months.

Yours sincerely,



Henry-Russell Hitchcock
Acting Director

HRH:cl

DAVID M. SOLINGER

THIRTY NINE BROADWAY

NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

December 1, 1949

Mrs. Edith Halpert
The Downtown Gallery, Inc.
33 East 51st Street
New York 22

Dear Mrs. Halpert:

My letter of November 28th to Mr. Goldsmith apparently brought him to his senses. He telephoned me yesterday and stated that he was leaving town and would not return until December 11th; that he would pay the balance due the Gallery in full before the end of the year; and that he would make a substantial payment before Christmas. When I endeavored, gently, to have him tell me what was meant by a substantial payment, he said, "Five Thousand Dollars".

Since Mr. Goldsmith is a customer and a friend -- to say nothing of the fact that if he is really going out of town it would be impossible to serve him with process until after December 11th -- I agreed to withhold any further action until the week of December 11th. He is to telephone me upon his return to town and if he does not return on December 11th, his secretary is to advise me precisely when he will return.

Before Mr. Goldsmith called I had communicated with your office and your accountant to ascertain certain factual information which will be necessary should we have to undertake a law suit. The position of the Gallery is more or less that of an agent rather than principal and, if suit is instituted, it would be foolhardy to give Mr. Goldsmith an opportunity to plead that the Gallery is not the real party in interest in a law suit. Accordingly, to obviate such a defense it would be desirable to have each of the artists concerned to assign his claim to the Gallery, which might take several days or weeks depending upon the accessibility of the various artists. I do not think we should be lulled into too great a sense of security by Mr. Goldsmith's telephone call. I have prepared and enclose eight assignments and one should be forwarded promptly to each of the artists

Mrs. Edith Halpert

-2-

December 1, 1949

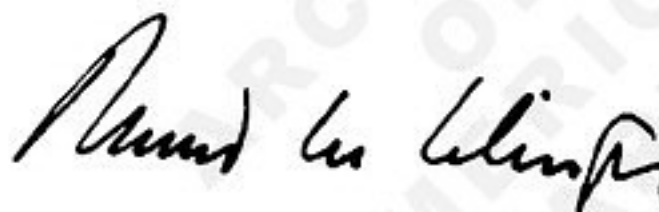
other than Stuart Davis and Miss O'Keeffe who, as I am informed, have already been paid. It will be necessary for the assignor to insert his name and address at the place indicated with a checkmark and to have a notary public take his acknowledgement on the second page at the place indicated with a cross. In the case of Mitchel Siporin I suggest you send his assignment to him by airmail and instruct him to execute it at the office of the United States Consular Agent.

I understand that all of the other artists are in New York -- but if any of them are out of town, it will be necessary for the notary public who takes their acknowledgement to attach what is known as a certificate of his authority which can be obtained from the local county clerk.

I should hope that it will be unnecessary to use these assignments and that Mr. Goldsmith will be able to deliver in accordance with his statements to me over the telephone yesterday. If he fails to deliver we will not have to start, for the first time two or three weeks from now to get these assignments.

I shall keep you informed and I hope your vacation was enjoyable. With all good wishes.

Sincerely,



enclosures

EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE
CHICAGO, ILL.

Advertising

December 5, 1949

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.


Dear Mrs. Halpert:

We just don't get to New York as often as we did, or you'd be seeing us more often. We have gone west instead, to Colorado and California, and there has been no time left for seeing paintings.

I am referring to Mr. Dale O'Brien, the present President of the Society for Contemporary American Art, your request for information about the Society for the Seattle Museum. One of the things we hoped for when the Society was established was that the idea would be adopted by other groups. I am sure Dale will be able to provide the information you want.

Cordially,

EARLE LUDGIN & COMPANY


President

EL:rw

LOUISIANA STATE UNIVERSITY
AND
AGRICULTURAL AND MECHANICAL COLLEGE
UNIVERSITY STATION
BATON ROUGE, LOUISIANA

GENERAL EXTENSION DIVISION

December 5, 1949

Director
The Downtown Gallery
New York, New York

Dear Sir:

The Louisiana State University has commissioned me to prepare a new correspondence course in Fine Arts. I feel certain there are artists whose work is hung in The Downtown Gallery who should be represented in any review of contemporary art and artists.

Can you furnish the University with glossy black and white prints of work which you feel we might include. Of course, credit will be given The Downtown Gallery.

Please address replies to me at 3043 Eastland, Baton Rouge, Louisiana.

Cordially yours,

Louisiana State University
Department of Fine Arts

Adalie M. Brent

Adalie M. Brent
Instructor

AMB:as

P. S. I would very much like to include Yasuo Kuniyoshi's Objects on Sofa and Zorach's Mother and Child.

THE DALE O'BRIEN COMPANY

221 N LA SALLE STREET • CHICAGO 1, ILLINOIS

Public Relations

Financial 6-1674

December 6, 1949

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Earle Ludgin has sent me your letter of November 26. I am delighted to send you such information as I can about the Society for Contemporary American Art of the Art Institute of Chicago.

The only document I can enclose is a copy of our constitution which you are at liberty to refer to your friend in Seattle.

Here are a few items about the Society which I think are important:

1. Membership is open to everyone who is neither a professional artist nor an art dealer. Membership dues are \$40 a year. The executive staff of the Art Institute are honorary, non-paying members. They have no vote in elections and no voice in selection of programs, etc. We have approximately 80 members this year, an all time high for the Society's ten year existence (you can see that \$40 dues thus far has been a pretty effective deterrent to a very large membership). Husband and wife count as one member.

2. The season for the Society normally begins in late September or early October and one program is given usually each month through the close of the season in May.

3. The Society has two chief functions:

- a. To provide an informal and enjoyable means whereby the intelligent layman can learn more about art and keep abreast of current development and trends.

- b. To provide funds for the purchase by the Art Institute once each year of a work of contemporary American art for its permanent collection.

The \$40 dues therefore are given over in large part to the purchase of the painting or sculpture selected by the Art Institute. The balance of the dues goes in the defrayment of program costs.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am enclosing a recent bulletin to members anent the annual exhibition. It will give you the details of how the exhibition is conducted.

4. Most of the programs are held in the Art Institute, but some are not and there is no reason why a program need be held in any particular place. When we invite a guest lecturer, it is our practice to pay his travel and hotel expenses, if he comes from out of town, and to award him also a small cash honorarium.

I will list below some of the programs given in the last two or three years, with an eye to a fair sampling of them.

"In the Realm of Ideas - II", a lecture by Frank Lloyd Wright. Demand for tickets was so great that we filled Orchestra Hall for this one.

Georgia O'Keeffe, whose monograph on her husband Alfred Stieglitz, was read for the first time.

Lincoln Kerstein with a slide talk on "Modern Art and the Ballet".

J. Leroy Davidson, who selected the controversial State Department collection, discussing the painters and paintings represented.

A review of the collections of Walter Brewster, Walter Paepcke and Samuel Marx in their homes.

An "Art Steeple Chase" to the studios of Ivan Albright, Francis Chapin and Copeland Burg.

Mrs. Edith Halpert discussing representative paintings by some of the artists she represents.

Dr. Jacob de la Faille, the international authority on Van Gogh with a slide lecture on the unknown Van Goghs.

Occasional visits to the exhibitions of American art gathered together by the University of Iowa and the University of Illinois.

The first public exhibition anywhere in the world of the Louise and Walter Arensberg collection.

A screening of the latest avant-garde films, most of which have not been seen in Chicago.

A forthcoming exhibition of paintings and sculpture owned by members. The exhibition will be held in the Associated American Artists Chicago galleries beginning Friday, December 14, and will include a number of fine things. Among the artists represented will be Matisse, Rubens, Klee,

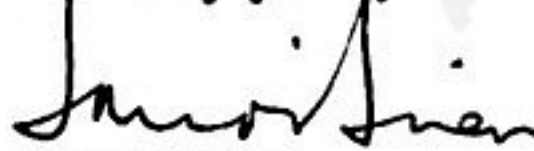
Henry Moore, de Diego, Archipenko and about 40 more.

5. It is important to recognize that, while our annual exhibition is confined to the works of contemporary American artists, our programs may be devoted to any field and era in art. For example, one of our forthcoming programs will have to do with furniture. The annual exhibition (not to be confused with such other exhibitions as the Society may sponsor during the season) is restricted to contemporary American works because it is designed to enable the Art Institute to acquire paintings and sculpture in this field alone.

I shall be delighted to answer any particular questions you or your Seattle friend may have after you read these notes. We'll be pleased indeed if we can be of help in establishing a comparable organization in Seattle.

With best wishes.

Sincerely yours,



Dale O'Brien

DO'B/sus

New York State Historical Association
Cooperstown, New York

JANET R. MACFARLANE
CURATOR

December 6, 1949

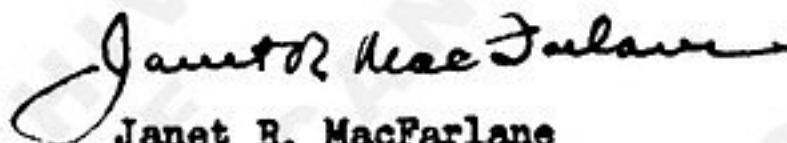
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Do you happen to have any information on the two Shaker pieces that Mrs. Rockefeller gave us? What I would like to know is where they were made, when and by whom, if any of that data is available. You know how we are in museums. We always want to know more.

I haven't had an opportunity to tell you how perfectly lovely these two pieces are, and I want to thank you for your good offices in recommending that they come to us.

Sincerely yours,


Janet R. MacFarlane
Curator

JRM:rr

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December 7, 1949

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith;

I too am very sorry that we weren't able to get together in New York.

Thank you for your warm and hospitable letter. I am sure that on our next trip we can make up for it, and I am looking forward to seeing you.

Very best wishes for a Merry Christmas and a Happy New Year.

Sincerely yours,

Mildred

MJ:s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

December 8, 1949

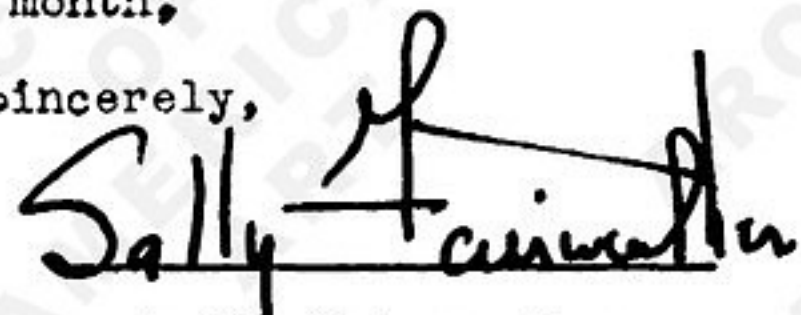
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mr. Allen:

Your records are correct; we still have Rainey Bennett's "Georgia Shacks", and if convenient to you, will keep it here for another few weeks.

Thank you for checking, and we will return the painting if it has not been sold by the end of the month.

Sincerely,



Sally Fairweather

ROBERT E. LOCHER

118 East King Street,
Lancaster, Pennsylvania.

December 8, 1949.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

My dear Mrs. Halpert :

Thank you for your note of November twenty eighth.
By the calendar your vacation time, I hope it has
been a happy one, is about finished.

Here is the promised Demuth list - watercolors at
present in the care of Dr. Michie at MoMA. I am
writing him, in this mail, telling him of your
interest in acquiring some and asking him to show
them to you. Since he has with him 32 items, all
of which wouldn't be of interest to you, I shall
send him a duplicate of this list to save both of
your time and trouble.

I do hope you find that some of the best of these
will be worthy additions to your collection. Do,
please, look them over and let me hear from you
soon. Property taxes due this month are like the
well known sword over my head.

Best regards,

Sincerely,

Robert E. Locher

ROBERT E LOCHER

*Egg Plant
Conato*

December 8, 1949

Demuth Watercolors, on loan to The Museum of Modern Art, to be available for sale to Mrs. Edith Gregor Halpert.

✓	#7	White Architecture, 1917	.....\$700.	+
✓	#17	Straw Flowers, 1915	.....\$500.	-
?	#23	Flower Piece, 1916	.....\$450.	
✓	#26	Acrobats, 1918	.....\$900.	+
✓	#27	Beach, Provincetown, 1917	.....\$400.	
?	#29	Fish, ca 1917	.....\$300.	
✓	#39	Figures on Beach, #1, Provincetown, 1934	...\$400.	
✓	#55	Men on Raft, 1934	.....\$300.	
✓	#60	Woman Knitting, 1934	.....\$300.	
✓	#64	Man with Newsboy, 1934	.....\$300.	
✓	#125	Women	.....\$300.	
Blh.	#137	Madame Delaunay, 1924	.....\$400.	
?	#143	Man and Sailors, ca 1932	.....\$400.	
✓	#173	Red Roofed House, ca 1917	.....\$500.	+

Robert E. Locher

SPRINGFIELD ART MUSEUM

SPRINGFIELD, MISSOURI 8 December 49

Dear Mrs Halpert:

I am sorry to have missed you in New York last week. Your letter of 26 November was written just about as I left here.

Your collection continues wonderfully useful and much appreciated. As I wrote you earlier, the two colleges were delighted to be able to share the pictures. The schools were somewhat less interested in the prints; perhaps for younger people they are not so legible.

As I write, we have most of your paintings here in the building and on exhibition. A week from now they will in part be redistributed to the colleges for hanging during the Christmas vacation, and their choices will stay with them until the end of our year on the last of March. This year is determined by the special insurance policy which we took to cover your collection. Therefore the collection will be returned to you in time to reach you on or immediately before 31 March 1950 -- and with heartiest thanks. I should add that the Shahn masquerade picture is shedding a little.

Yours ever sincerely,

Lindow Jones

The Albert W. Meserve Co.
ARBORISTS

Union Savings Bank Bldg
Danbury, Conn.
December 9th, 1949

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 street
New York 22, N.Y.

My dear Miss Halpert:

This will acknowledge two letters, one of October 28th and the second November 28th, pertaining to our Museum plans at Danbury. I wish to reassure you that our Board is still very keenly interested in museum development, and we are most appreciative of the assistance and stimulation provided by your visit several weeks ago with Messrs. Erwin and Schnakenburg.

Your communication of Oct. 28th was presented at our November meeting. It was the consensus of opinion that we should meet with Mr. Goodwin and talk generalities, and listen as we did so intently at our previous meeting with you. On Nov. 4th and 9th I placed a person to person call for Mr. Goodwin and when I went to Jersey City on the 30th - I tried again; I did have a few free days in early November, and our President Mr. Bernard Dolan asked several to be available provided we could persuade Mr. Goodwin to come to Danbury. I assumed from your Oct. 28th letter that you were contacting Mr. Goodwin again for you stated you would write just as soon as you got Mr. Goodwin's reaction. I'm certain that you are extremely busy; we shouldn't impose upon your good nature, - but we will have to come to you and your friends for much advice.

The letter of Nov. 28th was read and discussed at our Dec. 8th meeting; that was last evening. It was not a long meeting - but long enough to know that we need the advice and counsel referred to in my second paragraph. A survey of the property has been prepared which helps us visualize possible building locations and future procedure. We must start in a small way but we'd like definite long term objectives. Most all have agreed upon the "group of buildings idea" using the old home as a museum feature in the overall picture. There shall probably be an attendant's cottage attached to the old home by breeze-way or other means. We have a very old town church, one of the first, about 22 ft by 12 ft in size, that probably could be obtained and moved in, and restored. The early hat-factory suggestion, maybe the first hat factory replica, is still a dominant idea. Then of course, we want an exhibition hall and rooms for permanent exhibits.

We'd like to reach the town people, and naturally we want the interest and support from our thousands of interested summer residents. Summer exhibits, lectures, programs, etc should favor the summer people who live within 25 miles of Danbury, and our winter programs could favor local aspects of the whole. Probably our greatest objective would be to encourage an appreciation and participation in the arts available and practical for a community the size of Danbury and its environs. This represents a population of 30,000 for Danbury, another 35,000 for Newtown, Redding, Bethel, Ridgefield, Brewster, New Fairfield, New Milford and Brookfield, and about 15,000 more who are summer residents.

Personally, I know very little about the arts; many other board members are willing to make the same confession. All of us want something for Danbury and our surrounding towns; we can't have very much of it to start with. We need some more expert advice, and something very definite from yourself and your friends in the line of helpful suggestions. There has been no definite procedure accepted by the Board or even presented yet by any committee; additional guidance is impera-

The Albert W. Meserve Co.
ARBORISTS

Miss Edith Halpert - 2 - 12/9/49

tive before our many thoughts take definite form - and that must be within limited expenditures. These are my personal opinions; they are the opinions of others too. All of us are very much enthused and want the right kind of action.

It just occurred to me that our Constitution states our objectives very well. Possibly a verbatim presentation would be of interest to you. Here it is:

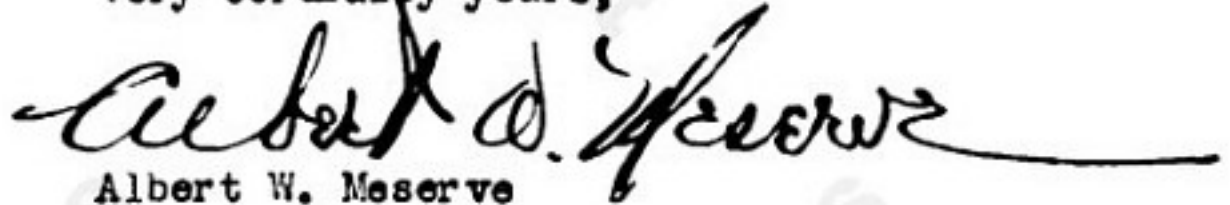
"Sec. 2. OBJECT

The general object of said corporation shall be to establish in the Town of Danbury a free public museum and center for the benefit of the public in educational, scientific, historical and cultural duties and to encourage public appreciation in art, science, history, music and other public activities, and to receive, hold, manage and invest all real and personal estate belonging to either of said corporations for the purpose of maintaining a free public museum to be known as The Danbury Scott-Fenton Museum and Historical Society, Incorporated. Said corporation is further authorized to acquire, receive, manage and control any other property, real or personal, that may be transferred to it for the aforesaid purposes of said corporation and apply the same for said purposes. The aforesaid purposes and objects of said corporation are declared to be benevolent and educational and to constitute a public use; and all the property of said corporation which shall be held for said corporation purposes, including personal property which may be received by said corporation as an endowment fund for the support and maintenance of said building, shall be exempt from taxation."

That's the way the Legislative Enactment reads. Just how far we can go initially depends upon enthusiasm, a definite course of action, and finances,

I trust this reaches your office before you return from your vacation. You can expect to hear from us again soon. Thanks again for your interest. With kind personal regards, I am

Very cordially yours,


Albert W. Meserve

Editorial Office
Weston Road, Cannondale, Conn.

Business Office
11 Andrew Street, Springfield 9, Mass.



ART IN AMERICA

An Illustrated Quarterly Magazine, founded in 1913
by FREDERIC FAIRCHILD SHERMAN

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JEAN LIPMAN

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EVERETT H. POND

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CHARLES R. MOREY
JOHN MARSHALL PHILLIPS
GORDON WASHBURN

Cannondale, Connecticut

Dec. 10, 1949

Dear Edith,

As you may know, Alice Winchester and I are doing a book on American Primitive Painters (reprints of articles) published by Dodd Mead. We want to include the Davis portrait of the old lady with the bible, originally published in Spinney's article in *Antiques*, which was at that time in your collection, and wonder if you could give us name of present owner for correct caption. The other thing we would like is owner of the Hicks Penn's treaty with the Indians, reproduced in color in the June-July *Art News* for 1942, at that time in your collection.

Would appreciate having this information, and thanks in advance.

Sincerely,

Jan Lipman

Mrs. Edith Greer of Fairport
Downtown Gallery
32 E. 51 St., N.Y.C.

*Intermedial
S. Anton*

December 11, 1948

Mr. Robert Allerton
Lawai-Kai
Koloa-Kauai, T. H.

Dear Mr. Allerton:

We have recently succeeded in acquiring several superb weathervanes, which added to our collection should give you a splendid assortment to choose from. We have also added to our collection folk art paintings in several media, including some outstanding examples we acquired from private collections.

In any event, I am sure you will find some fascinating material when you come in. I do hope that you are planning a visit in the very near future. It is always so nice to see you.

Meanwhile, my best regards.

Sincerely yours

EXH1a

CA

BRIGHAM YOUNG UNIVERSITY

HOWARD S. McDONALD, President

PROVO, UTAH

December 12, 1949

DEPARTMENT OF
HEALTH, PHYSICAL EDUCATION AND RECREATION

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I am doing research on the activity of rope jumping. Along with my study I want to give consideration to representation of rope jumping in art forms.

Do you know of any paintings, plaques, or statuary which show rope jumping?

I shall greatly appreciate any help which you can give me.

Very truly yours,

Leona Holbrook
Leona Holbrook
Professor of Physical Education

Very

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JESSUP, Inc.

6100 GEORGIA AVENUE · WEST PALM BEACH · FLORIDA

MAKERS OF FINE FURNITURE

Telephone 2-3868

December 12, 1949

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Please find enclosed two photographs which you forwarded to Mrs. Jessup recently and as they have served their purpose for the present, we are returning them as you requested.

Very truly yours,



Mrs. A. Lane Moore

Enclosures

Antiques WORTH AVENUE PALM BEACH *Interiors*

Telephone 5551

Office of
PAUL GARDNER
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

Cable Address: Neltrust

UNIVERSITY TRUSTEES:

J. C. NICHOLS

HERBERT V. JONES

ROBERT B. CALDWELL

14 December 1949

Mrs. Edith Halpert
Downtown Galleries
32 E. 51st
New York 22, New York

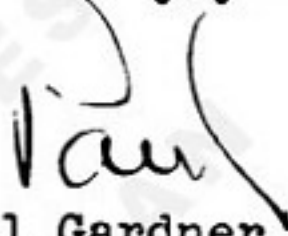
Dear Edith:

One can't win all the time, and at the annual meeting of the Friends of Art last Friday, the members chose as their 1949 purchase, a fine canvas by Raphael Soyer. I think, however, you would have been very pleased with the great interest in the Tam and Levi paintings. In fact, Mr. Atha has asked to keep the Tam with the idea of trying it for a while in his home to see if he wants to purchase it for himself. The other paintings will be returned via Budworth the first of the week.

The officers of the Friends of Art have asked me especially to express to you and to Mr. Allen, their appreciation of your assistance and continued interest.

For my part, it was most pleasant seeing you and I do want to send you all the Season's Greetings and the hopes that you had an enjoyable trip to Florida.

Sincerely yours,



Paul Gardner
Director

PG:fp

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

December 14, 1949

Mr. Charles Alan,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mr. Alan:

I will reply to the first part of your letter of December 8th now and tell you that Mr. and Mrs. Phillips are planning an exhibition of the Ben Shahn drawings for May, 1950. We trust this will not be too late to get an excellent group to select from for exhibition here.

I will write you in the near future about the Dutch "La Rue du Singe Qui Peche", which we have had photographed.

Sincerely yours,

Elmira Bier

EB:f

P.S. Hotel accommodations are just too difficult to arrange so we get up less often.

JESSUP, Inc.

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Telephone 5551

ROBERT E. LOCHER

118 East King Street,
Lancaster, Pennsylvania.

December 15, 1949

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert :

Thank you for your check in payment for the
three watercolors.

Enclosed is a copy of my letter to Dr.
Mitchie asking that they be released for
reframing.

Best regards,

Sincerely,

Robert E. Locher

SCHOOL OF THE MUSEUM OF FINE ARTS
FENWAY AND MUSEUM ROAD
BOSTON 15

A DEPARTMENT OF THE MUSEUM

December 15, 1949

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

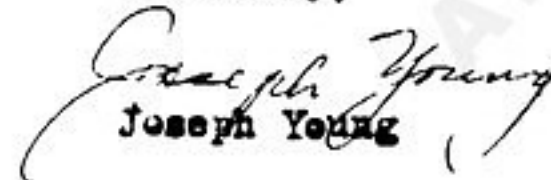
Dear Mrs. Halpert:

Mr. Yasue Kuniyoshi has suggested my writing to you in regard to arranging a full-scale show of his oil paintings for our gallery this Spring. I am enclosing a carbon of my most recent letter to him so that you will know what we have in mind.

We have a large gallery (125 ft. running space), modern, well lighted and frequented by a large audience in Boston and vicinity. Of course the prime aim is to offer contemporary painting to the Student Body as well as familiarize the public with important American painters. We realize that it is difficult to gather Mr. Kuniyoshi's work together for a show but we are willing to undertake all the necessary expense toward presenting a fine show. Please let me know what would be the possibility of locating twenty oils for a show April 9th through 29th, 1950?

Anything you may be able to do would be appreciated.

Sincerely,


Joseph Young

Chairman of Exhibition Committee

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*

MARGARET MCKELLAR, *Executive Secretary*

ROSALIND IRVINE, *Assistant Curator*

December 15, 1949

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

I hope this letter will be what Mr. Hornblow wants. Sorry not to have written it sooner, but I have been snowed under with one thing and another.

Sincerely yours,



Associate Director

LG:se

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December 15, 1949

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

cut
I enjoyed the opportunity of seeing Mr. Hornblow's painting by William M. Harnett, known as "The Letter Rack". As you know, there is in existence an old glass negative of this painting showing the Harnett signature and the date, 1879. This in itself is excellent evidence of the authenticity of the painting. My own examination of the picture at the Downtown Gallery convinced me that it is a characteristic and fine example of Harnett's work.

Sincerely yours,

Associate Director

LG:se

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* - MRS. EDSSEL B. FORD - K. T. KELLER - ROBERT H. TANNAHILL

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr*

December 16, 1949

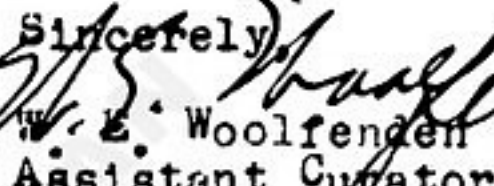
Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

We are planning an exhibition of the work of negro artists to be held at the Museum from January 24 through February 19, 1950. I would like very much to include the work of Jacob Lawrence. Could you let us have 6 paintings by Lawrence for this show. All packing and shipping charges would of course be paid by the Museum.

I realize that this request is very late but we have been so busy with the return of objects from our For Modern Living exhibition that I have not had time to plan the winter schedule until just now. The For Modern Living show was a great success and has created a good deal more interest in contemporary art here.

I am hoping to be in New York between Christmas and New Years and look forward to visiting your gallery.

Sincerely,

W. E. Woolfenden
Assistant Curator
Western Art

December 16, 1949

Mrs. Charlotte Mack
1800 Gough Street
San Francisco, California

Dear Mrs. Mack:

We have finally received from Georgia O'Keeffe the autographed photograph of the painting you purchased "The Black Place". As you have probably read, O'Keeffe has been finishing up the distribution of the Steiglitz collection and has spent some time in Nashville, Tennessee attending the opening of the new gallery at Fisk University. That is why she was so slow in carrying out our request.

Incidentally, she asked whether she might have a print of the photograph if it is available, as she would also like to have a record in her photograph book.

Some time ago you mentioned the name of Kuniyoshi and I wonder whether you cared to have us send you photographs of two or three of his pictures which are now available. He produces very slowly and it is only on occasion that we have paintings to offer.

I do hope that you will be in New York sometime in the near future, as I am very eager to meet you.

Best wishes for a Happy Holiday.

Sincerely yours

EGHla

December 16, 1949

Mr. M. Miller
1629 So. Bay Shore Drive
Miami, Florida

Dear Mr. Miller:

When I returned from my vacation I found that the credit for the Harnett had not been mailed to you. It is now enclosed, and I hope that you will use up this credit rapidly and get in on the other side of the ledger at the gallery.

Of course I was very much disappointed that you did not feel as enthusiastic as I about the small Braque. After shopping around and seeing the number of his paintings available at prices varying from \$1800 to \$15,000, I was thoroughly convinced that this was one of the most superb examples in spite of its size. However, I have no desire to urge you to make any decision. When you get here early in January, please get in touch with me. By that time I will have lined up a number of things that I like and perhaps on some of these we shall see eye to eye. If so, it will be very much to our advantage as the prices quoted us are quite different from the retail figure in the foreign market. With American pictures the situation is quite dissimilar, as most of us work on a straight commission basis and can give each other only a small courtesy token.

It was wonderful seeing you again and meeting Mrs. Miller. I had a delightful time and look forward to seeing you when you get to New York. Remember to save an evening for a poker game.

My very best regards.

Sincerely yours

EGHla

December 16, 1949

Mr. A. Everett Austin, Jr., Director
John and Mable Ringling Museum of Art
Sarasota, Florida

Dear Mr. Austin:

While I was in Palm Beach recently, there was considerable conversation about the Ringling Museum. Unfortunately I have not had the opportunity of seeing it for myself, nor am I familiar with the collection other than the reproductions I saw in The Art News. However, I thought I would take a chance in writing to you to ascertain whether the Museum is actually making a collection of circus material as some one in Palm Beach remarked. If so, you might be interested in a number of paintings we have by Zerbe, Kuniyoshi, Marin, Shahn, Karfiol and Breinin. Zerbe, incidentally, has painted a superb portrait of Emmett Kelly, who is associated with the Ringling Circus.

I know that this letter sounds a little corny but I am merely following "a tip". And it would be nice to hear from you after all these years.

Sincerely yours

DH1a

December 16, 1949

Miss Faye Walters
533 Wood Road
Charleston West Virginia

Dear Miss Walters:

The weathervane -- I am assuming that you are referring to the "Centaur" -- has been sold to a museum. We have no other example just like it as this is unique in the weathervane tradition. However, we have a large selection of authentic early American weathervane both in metal and in wood, varying in subject matter, in size and in price. The subjects include animals of all sorts, figures, birds and whirligigs. The prices range from \$75 to \$500 with a few exceptions, at higher figures reserved only for museum collections.

If there is any further information you would like, please communicate with us.

Sincerely yours

EGHla

LAWAI - KAI
KOLOA - KAUAI
T.H.

Dear Mr. Harper?

Thanks for your
letter - As we do
not expect to be
in New York before
next summer perhaps
you would be
good enough to ^{answer}
Send us some photos
of water scenes -

We are always
in hope you
are coming over
to the Islands &
to Kaeai & Houma
Kai for a little
visit - we would
so like to have
you here & seeing
what a beautiful
spot it is

Sincerely,
Robert D. Hunter

Dec 19, 1948

THE J. L. HUDSON COMPANY
DETROIT 26, MICHIGAN

OSCAR WEBBER
PRESIDENT
JAMES B. WEBBER JR.
VICE PRES. & GEN'L. MGR.

WOODWARD 3-5100

NEW YORK OFFICE
ASSOCIATED MERCHANDISING CORP.
1445 BROADWAY

December 20, 1949

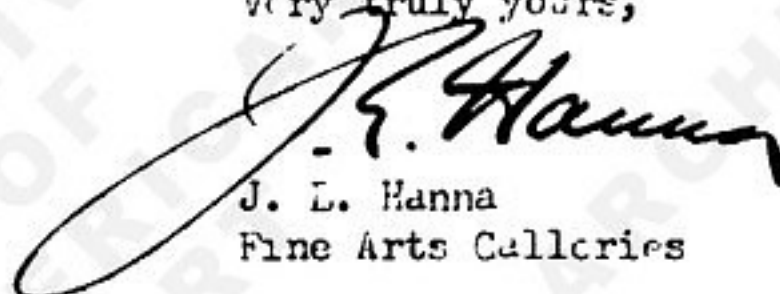
Mrs. Halpert
Downtown Galleries
32 E. 51st, Street
New York, New York
Dear Mrs. Halpert:

We regret very much that we were unable to sell
any of the Freudenthal paintings, which we have
returned to you.

Your letter in regard to the painting by Freudenthal
from the "Michigan on Canvas Exhibition" has been
referred to our publicity director, Mr. A. Lyding,
who will no doubt write you in regard to it.

With best wishes and the seasons greetings, I am

Very truly yours,


J. L. Hanna
Fine Arts Galleries

JLH:ah

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Lynchburg Va
Dec 20, '49



Dear Mrs Halpern

Mr & Mrs Robert
Fuller are coming to visit
your Gallery during the
Christmas holidays. Mr
Fuller is the new member of

advice

It is some time since I
have been in New York
but I hope to get there
some time this spring and
am looking forward to
seeing you then.

Wishing you a very
Merry Christmas and a
Happy New Year
Sincerely

Beatrice von Keller

Randolph Macon Woman's College

I the Randolph Macon Art
Department, and both Mr
& Mrs Fuller are painters.
They are both very serious
and hard working artists
and in his teaching Mr Fuller
shows good sound ideas
about painting.

I know how busy you are
and harassed by young
artists who want to show you
their work, but I think it
would be wonderful for the
Fullers if you could give them
some of your valuable time
& look at their work and
give them some good

H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

JULIAN G. EVERETT
ASSOCIATE
JOHN D. DEINERT
ROBERT H. HOSK
WILLIAM F. H. PURCELL

CALIFORNIA OFFICE
969 GAY PACQUALE ST.
PASADENA 1, CALIFORNIA

December 21, 1949

Mr. C. Anderson
Astma Marine Corp.
61 Broadway
New York, N. Y.

Re: Mural for Cabin Class Bar - "A" Ships

Dear Mr. Anderson:

You are authorized to commission Mr. Edmund Lewandowski through the Downtown Gallery, 52 East 51 Street, New York 22, N. Y. to execute a mural for the Cabin Class Bar on the Independence and the Constitution.

The agreed price for these murals is \$4,000.00 each. Payments are to be made in the customary manner.

Preliminary sketches have been approved by American Export. The artist is to submit final sketches in color for approval before executing the work. Photographs of these sketches will be sent to you when finally approved.

Very truly yours

H. K. Paulks

WHD:G

CC - L. S. Andrews

C. H. Case

V. L. Muller

Downtown Gallery (2) ✓

L. Barnes

Q

C O P Y

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 22, 1949

Miss Janet R. MacFarlane, Curator
New York State Historical Association
Cooperstown, New York

Dear Miss MacFarlane:

The two Shaker pieces presented to you by Mrs. Rockefeller were formerly part of the collection I purchased directly from Mrs. Julianna Force -- some time in the late 1930's. I was so excited about the furniture that I did not bother to obtain any details from Mrs. Force at the time. I believe however, that most of the material came from Lebanon, New York.

I am sorry that I cannot be more helpful, but a number of the objects are probably reproduced in the book on Shaker furniture as all of them were exhibited at the Whitney Museum which will no doubt send you a catalogue on request. I too was pleased that the two pieces found so ideal a home, and am glad that they are being enjoyed by you and your associates.

It just occurred to me that some time back you sent an inquiry regarding the weathervane of the Locomotive. I promised to send you the data when I returned to New York from my vacation, but forgot about it entirely. However, I am now sending you a photograph with all the information listed on the reverse side. When you are in New York, why don't you drop in to see our collection, which is -- with all due modesty -- quite stupendous, including a complete cross section of American Folk Art in all its manifestations.

It will be nice to see you again.

Sincerely yours

EGHla

stedelijk museum

gemeente musea, amsterdam
paulus potterstraat 13
telefoon 20204
no. S. M. 2008/2027
bijlage

December 22nd, 1949

Mrs. Edith Halpert,
c/o Downtown Galleries,
32, East 51 Street,
New York.

Dear Mrs. Halpert,

Thank you very much for your letters of October 29th and November 28th. I shall of course be delighted if you will be so kind as to send me some photographs of the newer Shahns, but I'd be very grateful if you would let me have those of my original choice also, as well as their measurements and their insurance value, for which I asked you in my first letter.

It was very pleasing to receive so many promises of help of people who are willing to assist us in our plans to arrange a great exhibition of contemporary American art.

Unfortunately my replying to these letters has been somewhat delayed either by my being abroad or by committees, whose authorisation we need, not giving a speedy answer. It is only now, that we have a general view of the various aspects of the show so that we can begin giving a more definite form to our plans. There are, of course, many difficulties to overcome: we are, for instance, still trying to find storage room in New York fit for collecting the paintings. By courtesy of the Holland-Amerika Lijn (who shipped our van Gogh collection), though, we have found a solution of the problem of shipping the pictures to Europe. You may be assured that I shall inform you as soon as possible when a more definite phase in our plans will have been reached. In the meantime I am greatly looking forward to the particulars mentioned above (as well as the addresses of the new owners you promised to send me) and the photographs.

Thanking you in advance for your kind cooperation,
I am, with kindest regards,

Yours sincerely,

Director of the Municipal Musea,



S/mw

W. Sandberg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

December 23, 1949

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

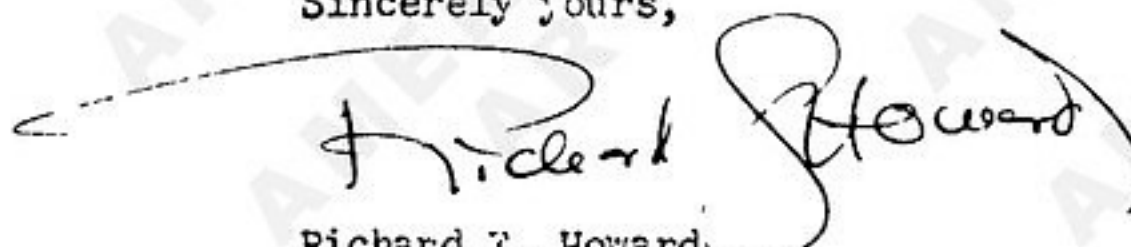
Dear Mrs. Halpert:

Thank you very much for your cordial letter of the 16th
of December.

We will be very happy to make the substitution of the
Reuben Tam and I will certainly trust to your judgment
in the sort of picture which can be chosen.

I hope to get to New York again before the show opens
but in the meantime, very best wishes from myself and
Helen.

Sincerely yours,


Richard W. Howard
Director

RFH:pl

13

December 23, 1949

Mr. Maurice Lazarus
FOLEY'S
Houston 1, Texas

Dear Mr. Lazarus:

It was so nice to hear from you.

Immediately after you telephoned I sent three paintings to your father via Express Special Delivery, and hope that the crate reaches in time. Enclosed were a Sheeler, a Crawford and a Guglielmi. The Lawrence I had in mind did not come back from the Pennsylvania Academy where it was exhibited and we had nothing else of that type in the house. As you probably know, he has been ill for some time and our stock of Lawrence's is considerably depleted. The only three remaining pictures are large figure compositions of a more all-over pattern and would not meet with your specifications.

I hope your family will find the ideal choice among them.

A Happy Holiday to you and Mrs. Lazarus.

Sincerely yours

EGHla

December 23, 1949

Mr. Arthur Hornblow, Jr.,
822 North Whittier Drive
Beverly Hills, California

Dear Mr. Hornblow:

Mr. Goodrich sent me the enclosed letter which I am forwarding to you for your records.

I trust that this is what you wanted.

My best wishes to you and Mrs. Hornblow for a very Happy Holiday.

Sincerely yours

EGH1a

December 23, 1949

Mr. Joseph Young
Chairman of Exhibition Committee
School of the Museum of Fine Arts
Fenway and Museum Road
Boston 15, Massachusetts

Dear Mr. Young:

We shall indeed be glad to cooperate with you in arranging an exhibition of Kuniyoshi's work. Is there any possibility that you can change the date listed in your letter to an earlier or later period. We are hoping to have a one-man show of his recent paintings at this gallery either in April or May depending on Kuniyoshi's production. He has completed so few picture during the past few years that we are hesitating to set a specific date, although he has a number of pictures on the way and may complete them as scheduled. In any event, if it is not essential for you to have his very latest work, we could make up a tentative list of the pictures that would be available from Museum and private collections, as well as those we have here.

I plan to be in Boston for the Jack Levine opening of his show to be held at the Mirski Gallery and perhaps we can get together at that time to discuss more positive plans.

Sincerely yours

EGH1a

December 27, 1949

Mr. John H. Hauberg, Jr.,
1031 McGilvra Blvd
Seattle 2, Washington

Dear Mr. Hauberg:

I finally received from the Chicago Society for Contemporary American Art, complete data on the organization, together with a letter which has additional information.

The Houston organization I think, runs into the hundred dollar class instead of the smaller category, and seems to be going very strongly.

I hope that you are enjoying the two paintings and that you and Mrs. Hauberg will have a very Happy Holiday.

Sincerely yours

EGHla

DAVID M. SOLINGER
THIRTY-NINE BROADWAY
NEW YORK 6, N. Y.

DAVID M. SOLINGER
EUGENE H. GORDON

December 27, 1949

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

When Mr. Goldsmith communicated with me he promised to pay \$5000 by Christmas and the balance before the end of this year. Since no payment has been received I recommend that suit be commenced promptly.

I have prepared and enclose a summons and complaint. Please read it, verify its accuracy, and then have an officer of The Downtown Gallery, Inc. sign at the place where I have inserted an "X" in pencil (on the last page). The notary public must fill in the name of the officer who executes the verification, the office which such officer holds and the notary's own name.

As soon as you return the enclosures to me together with the assignments which I have heretofore asked Mr. Allen to send me, I shall cause the papers to be served.

With all good wishes,

Sincerely,

enclosure

David M. Solinger

3308.71

December 27, 1949

Mr. Albert W. Meserve
Union Savings Bank Building
Danbury, Connecticut

Dear Mr. Meserve:

Thank you for your letter and for the very informative material contained therein.

I took the liberty of having a copy sent to Mr. Goodwin, but I would suggest that you communicate with him directly at his office address, 32 East 57th Street. He seems very much interested in the project and I am sure will be most helpful to you.

Mr. d'Harnoncourt is exceedingly busy at the moment but I shall arrange to see him directly after the first of the year to discuss the project with him. As director of the Museum of Modern Art, and very experienced in the Museum field, he can make extremely valuable suggestions which I can pass on to you.

My best wishes for a Happy Holiday.

Sincerely yours

EGHla

December 28, 1949

Miss Alice Winchester, Editor
ANTIQUES
40 East 49 Street
New York 17, N. Y.

Dear Miss Winchester:

Between trips and the Christmas activities, I finally completed this article which however, exceeds the 400 words limitation. If you can suggest what section bears revision, please let me know and I shall be glad to please. Any suggestion will be welcome.

The longer article (I forgot the actual number of words you stated) is also in work. The research on the dates of exhibition has taken much longer than I suspected. Many of the old catalogues have the day and the month, but not the year, and I shall have to spend some time at the library to get the data. If you think a few days after the new years will be too late, suppose we let this ride until a later issue as I am eager to get the facts absolutely straight.

Best wishes for a Happy New Year.

Sincerely yours

EGHla

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS 15, OHIO

December 29, 1949

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, 22, N. Y.

Dear Miss Halpert:

As you may know, we have recently inaugurated a small Lending Gallery, which is proving of definite value in developing collectors of original works of art.

Doubtless you have heard of similar Lending Galleries. We receive paintings and sculpture from the artists or their dealers for a period of six months to one year. Then we, in turn, lend these to our members for periods of one month each with the result that sales are facilitated. We take care of packing and shipping costs, but we prefer to have the dealer carry his own floater insurance.

For this purpose I would like very much to request a group of about a dozen paintings by artists listed in your Christmas Exhibition brochure. It is very desirable that the cost should be modest, \$350 and lower if possible. On these prices we normally like to include about 10% commission.

We would particularly like paintings by Raymond Breinin, Ralston Crawford, Stuart Davis, Bernard Karfiol, Julian Levi, George L. K. Morris, Ben Shahn, Charles Sheeler, Niles Spencer, Reuben Tam, Charles Demuth, Preston Dickinson and "Pop" Hart.

Would it be possible for you to send me a group of photographs of such works you may be able to send us for this purpose?

Very sincerely,

Warren Beach

Warren Beach
Assistant Director

WB:eh



December 30, 1949

Mrs. Edith Halpert
c/o Downtown Gallery
32 E. 51st Street
New York 22, New York


Dear Mrs. Halpert:

We have decided to purchase the Sheeler "Steam Turbine" which I understand is to come to us for the amount of \$1500.00. We like the picture very much and feel that it will be a valuable addition to our collection. I assume that you will want to have a good new frame made for it as the existing frame is in very bad condition.

Dorothy and I were pleased with your comments of Mr. Dennison's calligraphy. We have five examples, all done about 1890. He tells us that he subscribed to the "Western Pennman" from which he undoubtedly got many of his ideas. These flourishings as he called them are really wonderful and if you are really interested I shall have them photographed so that you can see them. They are as good if not better than any I have seen. I am planning to hold a little exhibit of this type of work in February or March.

Dorothy joins me in sending our best wishes for a Happy New Year.

Sincerely yours,


Jos. G. Butler,
Director

JGB:ee

EDWARD J WORMLEY 450 EAST 52 NEW YORK 22 PLAZA 9-2761

December 30, 1949

Dear Mrs. Halpert:

It was nice of you to ask me to drop in for a drink on the 2nd, and I hope I may be able to do so. I'm leaving that afternoon for a two weeks' trip to Chicago and expect to be working every minute until I go, so there is a chance I may not get through in time to see you.

A Happy New Year to you and all at the Gallery!

Sincerely,



EJW:HT

December 31, 1949

Dear Louis:

No, we have not forgotten you, but in spite of all the activities, there is little to report in the way of interesting items.

As you probably guess, the gallery is still functioning with and without nervous tension, pictures are still being pulled out for reluctant spectators. Artists are still griping and I am still harranguing.

Ernest has been substituted by a Henry. We are saving water and I have acquired a cat, who has taken a violent dislike to my African sculpture, knocking it off the mantel and cabinets. Now I have the alternative of a cat or wood carvings.

Mitch Siporin has won another prize, this time the Hallmark \$1000 award, while Lewandowski, much to our prize walked off with a \$1500 award. The Siporins are in Rome and will not doubt land in Paris sooner or later and will look you up. If you are interested, they are at the American Academy at Rome.

From the description we got from George Morris some months ago, you appear to have made a very quick adjustment to the new environment. I am so glad that you are happy, both in your living and in your work. After all the discouragement of the American restorers you should be particularly pleased with your friend. No doubt you have seen LIFE Magazine and the exposé on restorers and other experts. There isn't a dull moment in the art world here.

Are you planning to stay on in Paris indefinitely to continue working with your instructor or are you working toward a restorer association here?

Do write us from time to time and keep us posted on your activities. We are getting ready for a New Year and I hope you have a very happy one.

Sincerely yours

December 31, 1949

Mr. Paul Gardner, Director
William Hookhill Nelson Gallery of Art
Kansas City 2, Missouri

Dear Paul:

This is to acknowledge the receipt of the paintings
with no additional finger-marks, nor scratches.

As you must know by this time, we are always very
happy to cooperate with you, whether or not we
hit the jack pot. I am pleased that you find a
number of pictures to your liking on every visit
and particularly pleased that you visit us.

I liked the Atha's very much and feel considerably
more encouraged as the years roll by about the
public response to good art, and the years are
rolling by. And so, Happy New Year.

Sincerely yours

EGHLa

December 31, 1949

Mrs. Jean Lipman
Cannondale
Connecticut

Dear Jean:

Since, unlike Rita, I did not make the front page with my little escapade, you probably did not know that I have been away on a vacation, far from folk art or modern art for that matter.

I am dictating this letter in my apartment, but when I get down in the morning I shall look up the two pictures referred to in your letter and shall give you the data.

Sincerely yours

EGH1a

December 31, 1949

Mr. Francis Roudebush
654 Madison Avenue
New York, N. Y.

Dear Mr. Roudebush:

In going through some papers this morning, I found inadvertently clipped to a letter for follow-up, a note to the effect that I was to telephone you. I cannot tell you how embarrassed I am about this stupid slip up and the delay in communicating with you.

If it is not too late to discuss the weather-vane situation, I shall be very glad to give you whatever data you desire in connection with the three examples selected by Mr. and Mrs. Rockefeller. Would you be good enough to call me at your convenience.

Sincerely yours

EGHla

CORRESPONDENCE

1950